FINE ART
LIBRARY

THE DUTCH SCHOOL OF PAINTING

BY

HENRY HAVARD.

Digitized by the Internet Archive
in 2010

http://www.archive.org/details/dutchschoolofpai00hava

Mrs. C. E. Graves

THE FINE-ART LIBRARY.

EDITED BY JOHN C. L. SPARKES,

Principal of the National Art Training School, South Kensington Museum.

THE DUTCH SCHOOL OF PAINTING.

BY

HENRY HAVARD.

TRANSLATED BY

G. POWELL.

CASSELL & COMPANY, LIMITED:
LONDON, PARIS, NEW YORK & MELBOURNE.
1885.

[ALL RIGHTS RESERVED.]

CONTENTS.

CHAP.		PAGE
I.	Dutch Painting: Its Origin and Character	1
II.	The First Period	18
III.	The Period of Transition	41
IV.	The Grand Epoch	61
V.	Historical and Portrait Painters	68
VI.	Painters of Genre, Interiors, Conversations, Societies, and Popular and Rustic Scenes	117
VII.	Landscape Painters	190
VIII.	Marine Painters	249
IX.	Painters of Still Life	259
X.	The Decline	274

THE DUTCH SCHOOL OF PAINTING.

CHAPTER I.

DUTCH PAINTING: ITS ORIGIN AND CHARACTER.

THE artistic energy of a great nation is not a mere accident, of which we can neither determine the cause nor foresee the result. It is, on the contrary, the resultant of the genius and character of the people; the reflection of the social conditions under which it was called into being; and the product of the civilisation to which it owes its birth.

All the force and activity of a race appear to be concentrated in its Art; enterprise aids its growth; appreciation ensures its development; and as Art is always grandest when national prosperity is at its height, so it is pre-eminently by its Art that we can estimate the capabilities of a people.

There seems to be some one happy period in the life of every nation when all things prosper at once. Power, courage, and energy distinguish its

political life, affording security for the present, and bright hopes for the future, and winning from all around admiration and respect. Public wealth and private fortunes, now at their zenith, encourage every enterprise and justify every venture, while strength and elegance, energy and grace, set their seal upon the Arts.

Before this time has come men are only feeling their way: with no guiding principle of their own, they give themselves up to foreign inspiration. The individuality of the race has not declared itself in all its strength; works of art still lack the special stamp which constitutes originality, and do not yet exhibit the style pre-eminently characteristic of the national genius.

Then in a moment a complete change takes place. The nation becomes its own mistress; it has, so to say, served its apprenticeship to life, and, for a time, at least, asserts its independence.

Architecture, Sculpture, Painting, and Literature, based on all that is noble in the mind and generous in the heart of man, now flash forth at once, like a brilliant display of fireworks. This brilliance, however, lasts but a short while. It is possible just to scale the dizzy heights of excellence, but not to linger there. The first slope gained, there remains the second still to be reached. Ascent is inevitably followed by descent; and there soon sets in a period of blight, decline, and death. The national character decays with the decadence of Art; the love of glory is stifled; enthusiasm grows cold; wisdom and reserve supplant imagination; foresight takes the place

of daring, and courage no longer lends a deaf ear to the dictates of reason.

It is always the same story. The life of nations, like that of individuals, is controlled by an irresistible destiny, which compels them to pass through the three stages of youth, manhood, and old age, to which everything in the world is subject.

But if the road traversed is always the same, the works of art which mark its successive stages are by no means alike. They differ, indeed, in form and style, according to the character, ability, and energy, or, in a word, the genius of the people which produced them. They preserve the stamp of the sentiments of which they are the expression, and in their harmonious lines we can read the virtues which presided at their birth as well as the failings which impeded their development.

Buffon said, "Style is the Man;" with more reason we may say, "Art is the Nation." For every manifestation of Art is indeed a summing-up of the prevailing tastes and sentiments of the whole people, which speaks to posterity through its Art, saying, "Judge me on evidence; that is, by my works."

Holland, with its admirable school of painting, affords us the best demonstration of this great law.

The first stammering expressions of Dutch art proceed, as is always the case, from foreign sources, and external influence is discernible in its earliest examples.

It was to Flanders first of all that it went to

look for inspiration, and to select models. During the supremacy of the House of Burgundy it derived its ideas from no other source. Its artists had neither individual expression nor national characteristics, and painting in the Netherlands differed in no way from painting at Ghent and Bruges.

On the succession of the House of Austria the source of inspiration was changed. Dutch artists crossed the Alps and accepted Italy, with her examples of classic art, exalted and glorified by tradition, as their supreme mistress. Gothic art fled at the approach of the Renaissance, and Flanders gave way to Rome.

In due course the supremacy of the House of Austria ceased to oppress the Dutch provinces. A long and terrible revolution put an end to a government which seemed all-powerful. The chains of slavery were broken, Holland at last won her independence, and Dutch art from this time forth owed its inspiration, its methods, and its style to its own surroundings alone. Dutch scenery helped to form the great colourist school of the North, while the religious and social condition of Holland gave an impetus to the growth of Naturalism.

II.

From the moment when Dutch painting becomes independent it shows one prevailing quality, which remains as its distinctive characteristic until the last hour of its existence as a school.

A feeling for and love of colour are manifested with an extreme intensity in the works of all the artists belonging to the school. Colour, in fact, reigns supreme mistress over them all. No one seeks to withdraw from its enchanting thraldom, but all, on the contrary, pay tribute to it and render it homage; all bow beneath its fairy sceptre, and make themselves adepts in its worship — the great as well as the little, the wise as well as the foolish.

The reason for this intense love of colour has been long and earnestly sought for. Inquirers have given themselves up to numberless suppositions, ingenious, certainly, but all of them faulty, from being based upon false premises. It was assumed that the climate of Holland must be, above all, sad, gloomy, dark, and misty. Hence it was not easy to find in the observation of Nature the source of this general and ruling idea of colour, and thus it was that M. Edgar Quinet was led to suppose that the light which so intensely illumines the canvases of the Dutch masters had been brought from beyond the seas—that sunbeams, in fact, had been imported from Java, with rare birds and brilliant draperies. There is no fear of laying too much stress upon this point, for it is a fact which is most assuredly very curious. Among all the travellers who have gone through the Netherlands there is hardly one who did not arrive there with what may be called a bulky baggage of preconceived ideas, or who remained long enough to enable him to get rid of his singular prejudices.

Listen to their stories. They will tell you that

everything you see in Holland has been made in the country. Its engineers have driven back the sea; its architects have formed its soil, and its painters must have invented its light. M. Vitet, who a good many years ago visited Amsterdam, Rotterdam, and The Hague, saw, as he himself affirms, "the whole country under a gloomy, misty sky, with neither transparency nor colour." M. Taine speaks complacently of the "coaly sky" of Amsterdam, and M. Charles Blanc of "the veiled sky" of the Netherlands. I only cite these in order to avoid being led into useless repetitions. I may also add that a guide printed in London speaks of the "fogs of The Hague."

We shall now, however, once for all, treat this strange prejudice as it deserves. No, Holland is not foggy, "coaly," and gloomy, without transparency or colour. On the contrary, it is one of the most luminous countries in the world. Its sky, charged with vapours, reflects light with surprising intensity. The clouds which are almost always floating above it cast over the landscape shadows sharply marked, but transparent, and thus divide the boundless plain into wide stretches of country, alternately dark and light. All painters agree that colours, of themselves, have no value. What gives them their brilliancy is the contrast which they form with their immediate neighbours, as well as the proportion of light and shade, of black and white which enters into their composition. It is contrast and tone which heighten or lessen their effect, augment or reduce their force. These broad belts of brown

which cross the landscape heighten the colour of the lighted portions, and the plain which stretches as far as the eye can reach produces, by its succession of luminous and obscure parts, more striking effects of colour than any other country, perhaps, in the whole of Central Europe.

The colours thus spread over the Dutch landscape are of a character to produce *tone*. The constant humidity of the *polders* communicates to the endless meadows an eternally green tint, always fresh and bright, which forms in some sort the keynote of the landscape. The sky above and the water below, which reflects the sky, are both of a silvery white, or of an excessively pale azure. Then between the sky and the ground the red-roofed houses, with their brown walls, the large black windmills, whose sails are barred with ochre or saffron, complete a combination of colours of the most wonderful brilliancy. The brown opposed to the white, the red to the green, the orange to the blue—is it possible to imagine more vivid contrasts, anything warmer or more forcible? To all those who have long travelled over the interminable plains of Holland, who have navigated her canals and streams, this contrast appears so striking that one asks how so many educated men, so many expert critics, could have passed by this spectacle without perceiving its character!

One fact, however, ought to have set them thinking. Apart from Nature itself, it should have been enough for them to study the works of the Dutch landscape painters; either the pictures of Ruysdaël,

Hobbema, and Paul Potter are so many misrepresentations, or the natural features of Holland are altogether different from what they have been described in books.

"Tell me," says Lamennais, speaking of the illustrious masters whose names I have just mentioned, "by what mysterious magic they keep us for hours together plunged in mute contemplation before the most ordinary and simple appearances in Nature. A meadow, with a brook and a few ancient willows; a valley, with a stream running through, swollen by a storm, the last traces of which, lighted by the rays of the setting sun, are fading in the distant horizon; a desert strand; a cabin at the foot of a naked rock, with the sea beyond; an agitated sea, and in the distance a sail leaning over among the waves by pressure of the wind."

We know now the secret of this mysterious magic. In order to become magicians, it was only necessary for these incomparable artists to catch and render exactly every fleeting aspect of Nature, without striving to compose a false and pompous scene.

"It is necessary," wrote Paul Delaroche, "that an artist should force Nature to pass through his mind and his heart." From the seventeenth century Dutch painters put this beautiful maxim into practice. It is owing to this that at the present time their works possess a charm of which neither fashion nor time has been able to rob them. They excite deep feeling because they who painted them felt deeply, and displayed their feeling in the truthfulness of their work.

But the influence which the earnest study of Nature exercised over the great Dutch artists was not confined to colour. On examining their works we shall find still further proofs, no less decisive, of the workings of Nature, and, at the same time, see what limitations the place in which they lived imposed upon their choice of subjects and upon the general progress of their school.

III.

In countries parched by the sun, where the dry air is deprived of all watery vapour, aërial perspective, as it is called, scarcely exists at all. Outlines are hard and sharply defined; tones are positive and violent, and without charm for the eye; colouring, harsh and crude, scarcely arrests attention, while form becomes of the greatest importance. Thus the effects due to the combination of lines are much more strongly marked, and the mind of the artist, subjected necessarily to the influence of the scenes which surround him, naturally attaches greater value to outline. In these sunburnt countries the study of Nature inevitably produces great draughtsmen rather than great colourists.

On the contrary, where a light haze, as in Holland, perpetually reigns in the atmosphere, where a silvery vapour interposes itself between the eye and the object it rests on, outlines are necessarily softened, and the combinations of lines lack precision. On the other hand, colours form patches, and in consequence of indefiniteness of outline have a marked

tendency to melt into one another. The repeated, unfailing, and enduring effect of such a scene upon the mind of the artist can easily be imagined. No argument will ever influence him so strongly as will the things he has himself seen. Speaking to the eyes of his contemporaries, it is by his own that the painter learns the language in which to express himself. Hence it is explained how Venice, Holland, and Flanders, humid countries *par excellence*, and even England herself, have been the schools of colourists, and have produced very few artists who were great draughtsmen.

The social condition in which Dutch painting developed itself in that period of its history which may be called "independent," had also a strongly-marked influence not only upon the choice of subjects, but also upon the manner of treating them.

"In Holland," to use the expression of M. Vitet, "the people were no longer Catholic, but had become Republican." Hence, there were no more churches to ornament, no more palaces to decorate, and consequently no more saints, no more Madonnas, and very few of those grand compositions usually called "historical" to be painted. Mythologies and allegories, moreover, were distasteful. Protestant austerity, which had driven the saints from their sanctuaries, could not decently open the door to the too frivolous divinities of Olympus.

There was no reigning family. It is hard to say what would have become of the painters in this unfruitful region, who felt themselves capable of doing

great things in Art, if it had not been for their vanity and self-love, which never quite lost their power. It was in fact due to these two sentiments that in the absence of sacred subjects and of crowned patrons the Dutch painters did not stand still. The town-halls replaced the palaces; the *doelen* and the charitable refuges took the place of temples and churches. Since it was not possible to have one's picture painted in the style of the powerful families of Italy and Germany, or of Flanders, kneeling at the feet of the Virgin, or protected by the ægis of some fortunate patron, the sacred personage who was only there as a pretext was boldly dispensed with, and the civic guards, regents, and magistrates bestowed their full-length portraits, not on the temples of faith, but on the municipal palaces, the hospitals, and the shooting galleries.

As all these works were portraits, it was necessary that they should be true likenesses. For these worthies were simple-minded enough, and cared little about being idealised. As a result of this, the painter, having to follow Nature very closely, accustomed himself never to work without a constant reference to his model, and thus painting became more and more naturalistic in the best sense of the term, and was modified at the same time by the influences of the climate, and by the restrictions imposed by the manners of the country.

Moreover, as Lammenais very well remarks, "whenever colour is the principal aim of the

artist, Art naturally tends to materialise itself." Thus it is not with musket on shoulder, or lance in hand, that these civic soldiers and military citizens, the national guards of an epoch before ridicule had stuck its claws into the pretensions of a citizen soldiery, are oftenest represented. Nor was it with law books before them that the discreet magistrates, honest men whom self-sufficiency and intolerance had not yet blinded and stiffened, were painted, but with glass in hand, their faces lighted up with gay conversation, and their mouths opened in song, discourse, or conviviality.

From the town-halls and from the *doelen*, the taste for these scenes of gaiety passed into the houses of the burghers, and soon there was not a residence, public or private, which did not possess some one of these representations of feasts — official banquets, homely festivities, and drinking bouts, in which pleasure is the general law, where mirth is excited by the influence of red or white wine, and manifests itself by general communicativeness and boisterous outbursts which betoken approaching drunkenness.

This is the reason why gaiety became one of the very marked characteristics of the whole Dutch school. "Exteriority," to use a technical term, was innate in the school, nearly all of whose members painted for painting's sake, not to prove a theory, but to relate a fact. It never occurred to their minds that a work of art could have a philosophical meaning. With the exception of one painter—and that one, for this very reason, the greatest of them all—there is no one to

whom we could impute lofty intentions, without exposing ourselves to a great misconception by attributing to pictures pretensions which they never had. This "exteriority" to which we have just referred is manifested, moreover, by a very remarkable tendency, which we cannot pass over in silence. That tendency is an absolute contempt for what we agree to call historical truth, and very slight regard for archæological accuracy. Nothing surpasses, in fact, the whimsical freedom with which these joyous painters interpreted scenes of the Old Testament and fables of the Greek mythology.

These masters, as worthy inheritors of the primitive Flemish school which clothed the saints and the apostles in the costumes of their own times, did not take the trouble, like the Italians, to create a conventional world in which to place Jesus and to depict His disciples. Not only, as remarks M. Thibaudeau, did Rembrandt borrow from Holland the types which served him to represent the whole of his pictures of Christ, but he went to the neighbouring synagogues to obtain the costumes of his Pharisees, and, in order that future critics might not think that he paid no attention to tradition he showed a heap of sabres, turbans, and furs, and cried, with a noble conviction, "Here are my antiquities!"

Such are the principal traits of the Dutch school, which belonged so nearly to the soil from which it sprang, that all those artists, who abandoned their country and went abroad, abdicated by that single

act their only real claim to originality, modified the characteristics of their art, and changed their methods.

For instance, we should look in vain in Berchem, in Karel Dujardin, in Bamboche, in Asselyn, in all those "joyous deserters," as they have been called by an eminent critic, for the calm and reserved inspiration of Van Goyen, of Hobbema, or of Paul Potter. In them the sincere and tranquil observation which distinguishes the elder Palamèdes, the two Ostades, Brekelenkam, Pieter de Hooch, and Van der Meer of Delft has been entirely lost. All those who banished themselves from the silvery sky, the reflecting waters, the red-brick houses and green meadows of Holland, forgot the subtle charm which their native land had taught them.

We see the Dutch school, in its maturity and grandeur, borrowing nothing from the outside world; it finds everything in its own resources. But here a doubt manifests itself, and a question arises—does a Dutch school really exist?

It is indisputable that there does exist a distinct Dutch art with peculiar characteristics, a distinct individuality and an extraordinary vitality; which has produced a number of masterpieces which it is impossible to confound with those of any other time or country. To deny this would be to close our eyes to evidence; but the question of a school remains unanswered.

To form a school there must be one or several masters, with pupils or followers, and, above all, a particular philosophy of Art, with definite teaching resting on principles peculiar to itself, which, trans-

mitted from generation to generation, end by becoming a tradition.

It is easy to find in Dutch art masters in abundance, and pupils and disciples, who become in their turn renowned masters. But it is almost impossible to discover anything which resembles the special teaching of which we speak, or anything whatever which approaches in any way to a tradition.

On the contrary, it is by an absolute freedom in manner, and by independence carried to excess, in the conception of their works as in their execution, that both masters and pupils are distinguished. In other countries, by the side of the radiant figure of each mighty genius we see an army of pupils, painting with more or less of talent, but in the same style. In Dutch art this is not the case. Each one forms his own style, each possesses a distinct individuality, which is easily recognisable ; each has his own particular charm and his own different shades of expression—in a word, each has originality.

One only of these painters really had disciples, in the strict sense of the word, that is to say, he taught something more to his pupils than the practice of his art, the technical part of painting. That one is Rembrandt, and it would be in vain to seek another who has transmitted to those who received his lessons the grand ideas which inspired him, the principles which he believed to be right, and the methods by which they could be applied.

In the opinion of all his critics Rembrandt stands out an exceptional figure in the art of his country.

M. Charles Blanc calls him "an exception in the Dutch school." M. Vitet shows him to us as a painter who, without ever having left his own country, was the least Dutch in his painting, and who appears to stand apart even in the midst of the young artist-world which he taught, governed, and illumined by his genius.

In spite of his unusual power and exceptional influence; in spite of his persuasiveness, and the authority which he knew how to claim for himself, we shall soon see that Rembrandt only exercised a limited sway over his pupils. None of them, in fact, owe their development entirely to him.

To some of them—Maas, for instance—he only teaches the secret of his vigorous impasto, and his admirable light and shade. Others, like Gerard Dow, only retain from his teaching his marvellous manner of distributing light, and of rendering shadows transparent. For the rest, they differ so much that it may almost be asked whether they really had their teaching from Rembrandt at all. He was more fortunate with Van den Eeckhout, Govert Flink, Ferdinand Bol, and Fabritius, transmitting to them in a certain degree his style, his principles, his manner of comprehending and distributing masses and of the disposition and employment of light. He inoculated them, if I may so say, even with his picturesque interpretation of history and the Holy Scriptures; but with one or two exceptions, as soon as these earnest pupils depart from their master, and cease to be subjected to his direct authority, their native

independence gains the upper hand, and, little by little, they seek to form a style of their own, which leads them first to disregard, and afterwards to disdain altogether, the authoritative traditions which they had received.

This absence of settled principles and of a definite philosophy of Art, this failure of the great masters to retain their authority and influence, this want of unity of grasp, of a common end and a common ideal, appear to us sufficient grounds for repudiating the name of school which has been too generally admitted ; and accordingly it is the history of "Dutch Painting" which we shall now endeavour to write.

CHAPTER II.

THE FIRST PERIOD.

ALTHOUGH it may be easy to discover, in the climatic conditions of the Netherlands, and in the characteristics of the nation, the true origin of the grand art of Holland, it is difficult, on the other hand, in the present state of our knowledge, to trace it historically.

The reason of this is easily understood. The Netherlands had not the good fortune to possess an historian of their old painters, such as Vasari, at a time when recollections were still fresh and the history of Dutch art easy to trace. The first writer who mentions Dutch artists was Carel van Mander, in the seventeenth century, an epoch when *Gothic* art commenced to decline in estimation. Besides this, when Van Mander wrote, two important events had already occurred, which had thrown the knowledge of the old works into great confusion.

The Reformation, in despoiling the churches, suppressing the abbeys, and destroying the monasteries, in giving over to the "image breakers" all the sacred pictures from the brushes of the early masters, had struck a great blow at the history of Art; whilst the emancipation of the United Provinces, in causing the removal from the town-halls and royal palaces of the

paintings of sovereigns, governors, and officers whose memory was hateful, obscured its origin. The consequence of this double destruction, which was to a certain extent methodical, is that we know the names of many painters whose works are totally unknown to us, whilst the artists whose names and works are both lost are still more numerous.

A kind of contempt for the "primitives," the masters of the olden time, together with a mistaken patriotism which refused to acknowledge that Dutch art dated farther back than the political emancipation, and an orthodox exclusiveness, which denied that anything took place before the religious emancipation, prevented the historians of the Netherlands from studying these early times, and the obscurity of the subject, instead of diminishing, has been increasing day by day.

Carel van Mander, already mentioned, and all the biographers who have followed him, including Houbraken, Campo Weyerman, Sandrart, and Descamps, agree in naming as the originators of the school the brothers Van Eyck.

It would certainly be difficult to choose a more brilliant and magnificent commencement, if commencement it can properly be called. The marvellous art of these two brothers is certainly no sudden invention. It is the realisation of an ideal, the perfection of a style, the carrying into practice of a special and peculiar theory of æsthetics, which appears to have been completely demonstrated in their works.

Their manner, in fact, is perfect, and superior to ours, since, in spite of our widely differing theories,

we find nothing we can improve on in it. Their works have, moreover, passed through more centuries than those of our own day will ever see. Up to the present time they have preserved all their freshness, and since the time in which they were painted we have lost the secret of that soft but powerful serenity, that simplicity of execution, that conciseness of expression and consistency of method, that richness and brilliancy, which are characteristic of their admirable talent.

It is, therefore, not surprising that the absolute perfection of their works should have shed such a lustre as to have thrown into the shade all that was not of their production.

The brothers Van Eyck had the signal good fortune, which in the history of humanity is reserved to a very small number of geniuses, to live at the very time which was most favourable to their marvellous capabilities. They appeared at that precise moment when Society, repudiating the abstractions of the schoolmen, was, by the production of a world of realities, making way for the generous outburst of the Renaissance.

A century earlier or later their position in the history of Art would have been much less important, because they could not then have become the inspired interpreters of this magic revolution.

But they do not confine themselves to interpreting for us the leading thoughts of their time, or moving us by the elevation of their ideal and the fulness of their genius. We feel ourselves astounded

at the miraculous learning and finished experience, which they manifest from the commencement, and in spite of ourselves we are led to seek out their predecessors.

We cannot help wondering whether they were magicians, who invented everything, or whether they were not rather the successors or descendants of the miniaturists of the Court of Burgundy, the followers of Jean de Bruges, the painter of King Charles V.,* but with wider aims, more ambitious methods, and a technique which they at once brought to perfection.

It is exceedingly probable that they were the disciples of a school of painting already rich in second-rate works, which have now disappeared, though its traces are to be found upon the banks of the Rhine and the Meuse, and that this school by its previous productions had prepared the way for them, and made their development possible.

Their biographers show them to us living at Ghent, where they had established themselves amidst a corporation of painters, which had already existed many years. It was there, perhaps, that they learnt the secrets of the firm and full painting, the simple yet vigorous

* See at The Hague in the Museum Meermanno Westreenianum the "Vulgate," executed by this painter, upon the frontispiece of which is represented the portrait of King Charles V. in profile. Before the King a kneeling figure represents Jean Vaudetar, the donor, who presented this Bible to the King. These two portraits, remarkable for their flesh colouring, date, according to the dedication, from the year 1371. See "The Flemish School of Painting," English Edition, p. 20.

grace, the ingenious light and shade, the wise subordination which impresses upon the least of their works a grand and masterly character. It is still uncertain what masters revealed this art to them, with its secrets, its methods, and its learning.

Or, on the other hand, perhaps these admirable methods and processes formed part of their personal baggage which they took with them to Ghent. If so, whence did they obtain them? It is said that they were at first the pupils of their father. If this be true, it was at Maaseijck, in Limbourg, upon the banks of the Meuse, midway between Maestricht and Roermond, that they received their first education.

At Maestricht, even from the tenth century, we find a great movement of life and art. A magnificent sanctuary was constructed here for a revered saint, and costly jewels had to be chased for its adornment. Generations of sculptors existed there, who followed the purest Roman style in the decorations of the old basilicas of Saint Servais and Notre Dame. At Roermond we see, even in the beginning of the twelfth century, Count Gerard III., of Guelders, grouping around him a legion of architects and sculptors for the construction of the famous minster. We also find there a famous glass manufactory celebrated during the Middle Ages. It is, then, by no means surprising that there should have been in those regions a school of painters, robust and clever, who decorated churches and castles in a style both ample and noble.

The mural paintings discovered at Haarlem, Deventer, and at Maestricht, in the Church of the

Dominicans, sufficiently prove that these vast decorations, embracing hundreds of figures of life-size, were at that time the ordinary decorations of Catholic sanctuaries. Unfortunately these works, by no means durable, have disappeared under the whitewash with which Dutch cleanliness has covered them. We may, however, reasonably discover in them the source from which the young Van Eycks drew their inspiration, the school where they received the first notions of their admirable art.

Moreover, the renowned manufactory of stained glass offers a field of natural studies for inquiring minds, and it may have been in the laboratories of Maestricht that they discovered the admirable secret of painting in oil which at one stroke they brought to perfection. It would certainly be a grand and a beautiful problem to elucidate this first point, and to bind together these early links. But our ambition does not extend so far, for in this rapid study of the Dutch school we shall not go back even to the glorious brothers Van Eyck.

Less generous than the older biographers, our contemporary critics reject these illustrious painters as precursors of Dutch art. They claim them for Flemish art, and we must admit that they are not altogether wrong. Their claims rest upon arguments of indisputable value.

The first painter mentioned by Van Mander as having been born in Holland, and having worked there, and who, by this fact, became in a certain sense the founder of the school, was one AALBERT VAN

OUWATER, who, during his life and for a long time after, passed for an eminent painter. Both the date of his birth and that of his death have been lost. We do not even know exactly at what time he lived; but it is believed that he was a contemporary of the Van Eycks. It is affirmed by the old biographers that he had acquired a just reputation by the manner in which he drew hands and feet, by the ability with which he draped his subjects, and by the naturalism with which he executed his landscapes. This latter trait is important and worthy of note.

Unfortunately, no authentic work of this artist of the early times has reached us. A few landscapes, which it is said are his, and which figured in the sixteenth century in the gallery of Cardinal Grimani, have disappeared. A *Picta*, in the Museum of Vienna, which is attributed to him by Passavant, is a good painting of a primitive Dutch master; but there is nothing to prove that it is Ouwater's. As regards this painter, therefore, his style, his ideal, his processes, are matters of conjecture.

Aalbert van Ouwater had a pupil named Gerard, or GEERTJEN,* who, having established himself at Haarlem in order to learn painting, and fixed his residence in a hospital or convent belonging to the Knights of St. John, was for that reason baptised GEERTJEN VAN SINT JAN. We are no better informed of the life of the last-mentioned artist: but it is known that he died young, having scarcely attained the age

* This name is a diminutive of Gerrit, or Gerardus.

of twenty-eight. Nevertheless, he produced works fine enough to cause Albert Dürer, during his journey in Holland, to think it necessary to visit them, and, having seen them, to speak of them with praise.

The most important work known of his was a triptych, which was for a long time exhibited in the church of St. Bavon, at Haarlem. At the time of the War of Independence the soldiers injured the centre panel, the two wings being saved. They are now in the Imperial Gallery in Vienna. They are two fine paintings, treated, so far as their execution is concerned, with superior ability, but they have a brown and heavy tone. The figures, which are portraits, are not lacking in individuality, and the draperies are superbly modelled. The careful treatment of the landscape in these two wings probably shows the influence of Ouwater. With regard to the general style of the work, it would appear to be of about the year 1450, but rather later than earlier.

On account of their resemblance to these paintings, Waagen attributes to Geertjen two other wings, which are in the State Gallery at Prague; but this is only an assumption.

With DIRCK* or THIERRY BOUTS, or STUERBOUT, we emerge from this state of obscurity, and although we have only approximate dates, still we can, by a few landmarks, limit the field of our speculations. Dirck Bouts for a long time was known only under the name of Thierry van Haerlem, on account of his birth-

* Dirck is the abbreviation of Diederick, which means Didier or Thierry.

place, and he is thus called by Vasari, who admired

FIG. 1.—THE JUDGMENT OF THE EMPEROR OTHO: THE NOBLEMAN UNJUSTLY BEHEADED.—*Dirck Bouts.*
(Museum of Brussels.)

his works, and by Carel van Mander, who devotes a

short biography to him. Dirck Bouts was born, according to Wauters, in 1391, and according to M. van Even, in 1405.

It is not known who was his master. Waagen, upon the evidence of a writer of the sixteenth century—John Molanus—says that he first received instruction from his father; but the same Molanus relates that the elder Bouts was no longer living in 1400, which would make such instruction very unlikely. The name of Hubert van Eyck has also been mentioned; but there is really no ground for believing that he was the master of Dirck Bouts. We are no better informed as to the first works of the artist; but the authorities are pretty well agreed as to the time when he definitively quitted Haarlem and Holland to establish himself at Louvain. According to M. Wauters, it was in 1458, and according to M. van Even in 1462. However this may be, Bouts became in a short time the most esteemed and the most famous painter of his adopted town.

The magistrates of Louvain distinguished him by conferring on him the appointment of official painter to the town,* and those of his works which have come down to us, show clearly that he was worthy of this high distinction. Although his figures appear rather long and stiff, his drawing is elegant, his colouring clear and brilliant. Red and green assume under his brush the brilliancy of the ruby and the

* His real title was "Portrait painter to the town," which was conferred in 1461, which date would seem to confirm that given by M. Wauters.

emerald. His draperies are of unusual softness, and have none of that stiffness of fold which is peculiar to Jean van Eyck and some of his pupils. His flesh tints are of a warm and vivid tone, and his shadows are remarkably transparent. But his merit is manifested especially in his picturesque and original manner of arranging his compositions, and in his contempt for the rules of balance and the requirements of symmetry, to which nearly all the artists of his time sacrificed themselves. Bouts is, besides, remarkable for the care and distinctness with which he treats the landscapes in the background of his pictures.

Amongst the principal works which he painted for the town of Louvain may be mentioned the "Martyrdom of St. Erasmus" and "The Supper," which were commissioned by the Fraternity of the Holy Sacrament. In 1468, one year after, having finished the second of these triptychs, he delivered to the Council two paintings representing "The Unjust Sentence of the Emperor Otho," for which he was paid 230 crowns, a considerable sum in those times.

The subject of these two beautiful works, the figures of which are life-size, is taken from the Chronicle of Godefroy de Viterbo, written in the twelfth century. During a journey which the Emperor Otho was making in Italy, his wife fell in love with a gentleman of the Court, who, being himself married to a woman whom he loved, repelled the advances of the Empress. On her husband's return the Princess accused the gentleman of having endeavoured to

seduce her, and upon this denunciation, unconfirmed

FIG. 2.—THE JUDGMENT OF THE EMPEROR OTHO: THE LADY PROVING THE INNOCENCE OF HER HUSBAND.—*Dirck Bouts.* (Museum of Brussels.)

by proofs, the Emperor, believing him to be guilty,

caused him to be beheaded. Nevertheless, the widow appealed against the unjust sentence which had been pronounced against her husband, and submitted to the judgment of fire without suffering the least hurt. Convinced by this miracle, Otho caused the Empress to be taken and burnt, and thus to expiate the iniquity of her denunciation.

These two pictures, which from every point of view are of the highest interest, were commissioned of the painter for the decoration of the Hall of Justice in the Hotel de Ville. They were to serve as lessons to magistrates, and to preserve them from hasty judgments. They were once in the possession of King William II. of Holland, but are now to be seen in the Brussels Museum.

Bouts further painted for the town of Louvain a "Last Judgment," and numerous pictures for various corporations and private citizens. Amongst them the most celebrated are "Judas," "Abraham," and the "Harvest of Manna," now at Munich. "The Martyrdom of St. Hippolyte," now at Bruges; and "Elijah in the Desert" and the "First Celebration of the Jewish Easter," now at Berlin. He was working at a *polyptych*, the panels of which were twelve feet high, when he suddenly died in 1479, at an advanced age, since, according to M. Wauters, he would be eighty-seven years old, or eighty-four, according to M. van Even. If by his birthplace Dirck Bouts belonged to Dutch art, he so definitely deserted his country, and so resolutely fixed his residence in Brabant, that the latter country may claim

him to some extent by way of annexation. With CORNÉLIS ENGHELBRECHTSZ it is not so. In him we have a painter who is really Dutch by birth, by the place where he worked, and also by the character of his talent.

Cornelis saw the light at Leyden in the same year as that in which Dirck Bouts finished his two pictures of the "Unjust Sentence"—that is to say, in 1468. It is not known exactly who was his master, but we do know that his father, Enghelbert de Leyden, was an engraver, and that he was his son's instructor is rendered all the more likely, as, according to Rathgeber and some other biographers, this Enghelbert was something of a painter. But it appears that Cornelis drew his inspiration principally from the works of Jan van Eyck, which he took as his models in forming his own style. We are told that he painted with much ability in distemper and oils, and that he covered the walls of his native town with his compositions. Unfortunately, time soon effaced those large but perishable works, and man, still more destructive than time, has allowed only two pictures of this master to come down to us, which, however, are very interesting to those who know them.

Of these pictures, the largest, which came from the Klooster Marienpoel, is treasured in the museum at Leyden. The middle panel represents "Christ upon the Cross." The two wings represent the "Sacrifice of Abraham" and the "Brazen Serpent." In this beautiful work, which evinces a singular originality, the painter disregards the masters who preceded him.

His colouring is more liquid, more transparent, and less brilliant than the school of Bruges, his figures closely copied from Nature, already present those strange deformities and characteristics which we meet with again in Brauwer, Ostade, Steen, and Cornelis Dusart, and his flesh tints, of a warm but heavy brown, do not compensate altogether for the incorrectness and rudeness of his drawing. Cornelis Enghelbrechtsz died in 1553 in his native town. He left three sons, who were his pupils, and who are said to have been clever painters:—CORNELIS (1493—1544), styled the younger, to distinguish him from his father, also known under the name of Kunst, that is to say, "Art" (it has never been clearly ascertained whether this was a surname given to him, or his real family name); LUKE, born in 1495, and surnamed Kok (Cook), because his painting, not sufficing for the wants of his family, he was obliged to follow more than one profession; and lastly PETER CORNELIS, who bore, like his elder brother, the surname Kunst.

The first of these three sons alternated between his own town and Bruges, according as he obtained commissions. During his lifetime he passed for an artist of the first rank, but for this we are obliged to accept the statements of his contemporaries, for nothing he painted has come down to us. As to the second, we know only that unfortunately he allowed his affairs to fall into confusion, and was induced to go to England by the reputation for generosity which Henry VIII. enjoyed, and we lose all trace of him

after he had crossed the channel. As regards the third, we know neither the date of his birth nor that of his death. We only know he was remarkable as a glass painter.

But even if there had not been preserved to us a single picture of Cornelis Enghelbrechtz, even if he had had no son to continue the tradition inaugurated by him, his name would not have been the less illustrious, for he had the singular good fortune to have as a pupil one of the most celebrated masters of the Dutch school. This pupil was Lucas van Leyden, born in 1494, son of a glass painter renowned in his time. LUCAS VAN LEYDEN commenced to draw almost as soon as he was born. At nine years of age he was clever in the use of the graver, and engraved after his own designs. At twelve years of age he astonished artists of his time by the fire, power, and boldness of a water-colour drawing, in which he represented "St. Hubert." In spite of all the efforts of his father, Hugo Jacobsz,* and his mother, to moderate his ardour, he passed his days and nights in drawing, and always from Nature.

With such a temperament, Enghelbrechtz could only teach his pupil the practice of his art, and Lucas

* Family names did not exist at this time in the Dutch lower middle classes, and in order to distinguish the sons, they added to their Christian names those of their fathers, and in the genitive case, accompanied by the substantive *zoon*. Thus Hugo, son of Jacob, was called Jacobszoon, and by abbreviation Jacobsz, whilst his son Lucas took the name of Huigenszoon, or Huigensz, or Huigensen, which is the same name under different forms.

soon surpassed his master in talent and renown. In spite of his brilliant beginning, Lucas van Leyden did not, as a painter, rise to the height attained by some of the great masters of the school of Bruges, and with his less elegant drawings, weaker touch, and less brilliant colouring, he never attained the serene grandeur of the Van Eycks and Memling.

On the other hand, his constant study of Nature caused him to look around him for his models, and in this manner he became the worthy precursor of Dutch naturalist painters. His quickness in seizing everything which presented itself to his view enabled him to fix with the pencil or the graver the most trivial scenes, the petty accidents of everyday life, the types which he met upon his road; and by this he became the creator of genre painting, in which his compatriots soon excelled. Let us add, too, that when he engraved his imperfections disappeared. We see only in him the draughtsman, absolutely master of his material, the subtle observer, and, above all, the truthful artist. Vasari speaks of his etchings with the greatest admiration. He considers him equal to the most famous engravers of his time; he places him even before Albert Dürer, who, he says, is less truthful and more confused.

These judgments and well-merited praises, which posterity has almost unanimously confirmed, Lucas van Leyden had the happiness to hear during his lifetime from the mouths of all. Dürer himself paid him a visit, and expressed to him all the admiration which his magnificent talent had aroused

FIG. 3.—PORTRAIT OF PHILIP OF BURGUNDY.—*Lucas van Leyden.*
(Museum of Amsterdam.)

in him, and it is stated that the two painters painted each other's portraits upon the same panel, wishing thereby to attest the friendship and esteem which united the one to the other.

Fêted and celebrated, enriched by the sale of his works, and having had the honour of being permitted to paint the sovereign of his country and the most powerful persons of the Court, Lucas resolved to travel after the manner of his celebrated friend, and to traverse the world in search of honours and reputation. He visited Holland, crossed Zeeland, and stopped at Middleburg, where he allied himself with Jean de Mabuse, and set out with him for Ghent. He passed through Malines, and made a stay at Antwerp, spending his money with prodigality, and living a gay life. But this journey, which he thought would augment his glory and establish his fortune, cost him his health and hastened his end. He returned to Leyden ill, exhausted, and full of pains, and he affirmed that artists, jealous of his success, had poisoned him. During the six years that he continued to live he was bedridden, and a prey to a painful languor, against which he struggled by working furiously. He did not cease drawing until two days before his death, which took place in 1533. He was scarcely thirty-nine years old.

In spite of this premature end, Lucas van Leyden left behind him a most complete and brilliant collection of works. His engraved works, catalogued by Bartsch, amount to no less than seventy-four plates, and include many of great merit. His

drawings are very numerous, and nearly all are most spirited. His paintings have, unfortunately, been preserved with less care. Nevertheless, beautiful specimens of his talent are to be found at Vienna, Madrid, St. Petersburg, and, above all, in England. The Louvre does not possess one of his pictures, and in Holland only two are to be found—"The Last Judgment," preserved at Leyden, a vast triptych, which has been much injured by time and the clumsiness of restorers, and a "Portrait of Philip of Burgundy," which belongs to the Museum of Amsterdam.

JAN MOSTAERT was born at Haarlem in 1474, and died in 1555 or 1556, and is, therefore, in the strictest sense of the word, the contemporary of Lucas van Leyden. His master, it is said, was Jacques de Haarlem, who, Van Mander tells us, was a good painter, but of so little repute that what we do know of him we owe to his pupil.

Not content with being an artist of merit, Jan Mostaert distinguished himself by his learning. It was due, it appears, to this ability, almost as much as to his talent as an artist, that for eighteen years he was the painter in ordinary to Marguerite of Austria, the aunt of Charles V. This princess, in order to attach him more directly to her person, made him gentleman of her household, and ordered him to paint the portraits of the principal members of the Imperial Court. Independently of these orders he executed a certain number of religious pictures. Unfortunately, the latter were, for the most part, destroyed by the fire of Haarlem. On the death of his protectress (1530),

he retired to Haarlem, where he afterwards lived, honoured and esteemed, holding one of the first places amongst the artists of his country.

Jan Mostaert is the last, in order of date, of the painters of the Dutch school who can be qualified by the word *Primitives*, and who, in their style and the general composition of their works, preserve what it has been agreed to call the *Gothic* tradition. Nevertheless, if we study the two curious pictures in the Brussels Museum, which represent "Episodes in the Life of St. Benoît," the two portraits and the "Deipara Virgo" in the Museum of Antwerp, it will be seen that the artist had not sojourned at the Court of the Empress of the Netherlands for nothing. His colouring is warm, clear, and powerful; his figures are elegant, and one feels that they are lifelike; but the influence of the Renaissance and a knowledge of the Italians are apparent, and presage the revolution which we shall presently witness.

Nevertheless, before closing this first part of our study, we must not omit to mention a certain number of painters of less renown, whose names have come down to us.

In order of date, we have, first, JÉROME VAN AEKEN, a native of Bois le Duc, who, after his native town, was called JÉROME BOS, born in 1450, died in 1516. Aeken was one of the first artists in the Netherlands who painted in oil. His fruitful imagination showed itself in complicated, strange, and sometimes fantastic compositions. In the same style and at the same epoch JAN MANDYN distinguished himself at Haarlem

by his scenes of low life. Later he established himself at Antwerp, where he died in 1520. At his house in Antwerp lodged PIETER AARTZEN, called, on account of his height, LANGE PIER (Long Peter). Can we trace, in those familiar subjects in which Lange Pier specially delighted, the influence of Mandyn upon his pupil? Are those modest homes and brilliant kitchens a reminiscence of his old master? It would seem scarcely probable; for, as he was born in 1507, our painter was very young when Mandyn died. On his subsequent return to Amsterdam Lange Pier attained a high position there, and he fulfilled, if we can believe M. Kramm, the functions of alderman. It is, however, certain that he died there in 1572 or 1573, honoured, and in the enjoyment of public esteem, leaving a son, AART PIETERSZ (1541—1603), who was also an artist of merit, and distinguished himself as a painter of Still Life.

DAVID JORISZ did not close his career so quietly. A native of Delft, where he was born in 1501, he made himself remarkable as a painter on glass and as an engraver. His manner, which resembles that of Lucas van Leyden, caused his drawings and plates to be sought after; but he was mixed up in the Anabaptist movement, which broke out in the first year of the sixteenth century. He pretended to be a prophet, and gave himself out as an incarnation of David, called himself the son of God, and finally was forced to flee from his native town to avoid the terrible persecution which fell upon his disciples and his partisans. His mother, whom he

had converted to his singular doctrines, was beheaded in 1537; but he sought refuge at Bâle, where he lived until 1556 hidden, under the name of Jan van den Broeck, or van den Burg.

There only now remain to mention amongst those whose style ranks with that of the *primitives*, JACOB CORNELISZ and his son, DIRCK JACOBSZ (1497—1567), and JAN SWART; but these painters already belong to the Transition period—if not by their works, at least by their pupils.

JAN SWART, native of Groningen, where he was born in 1469, was, in fact, one of the first Dutch painters who visited Italy, and who went beyond the Alps in search of a new theory of art. We know from Lamazzo that he lived in Venice, where he studied the masterpieces of Bellini and of Giorgione. He was called in the City of the Doges Giovanni de Frisia, or da Graningie. On his return to his country he established himself at Gouda, where he founded a school, and taught the principles which he had learnt amidst the lagoons.

As for JACOB CORNELISZ, he was the second master of Jan Schoorl, who was destined to complete the revolution of the school. Nevertheless, it does not appear, either by the triptych in the Museum of Brussels, which is attributed to Jan Swart, or the corporation paintings of Dirck Jacobz which are to be seen at Amsterdam, strange and primitive compositions as they are, that these two painters had benefited by the new ideas which were in a few years to transform the manner, taste, and style of Dutch painters.

CHAPTER III.

THE PERIOD OF TRANSITION.

WE have now arrived at the time when the first revolution in Dutch painting was accomplished. The spirit which animated the Italian Renaissance had long before crossed the Alps. The campaigns of Charles VIII., Louis XII., and Francis I. in Lombardy, had brought about a transformation in the taste of the French nobility. Artists, attracted by royal favour, had quitted the Peninsula, and had come to preach the new artistic gospel at Lyons, Fontainebleau, and Paris. Under the influence of their teaching, architecture, sculpture, and painting itself had entered upon a brilliant path, until then unexplored. Renouncing the traditions of the past, a new era had been inaugurated, which promised to be fruitful in masterpieces of every kind.

In Germany, under the influence of the House of Austria, a similar movement had been commenced. The magnificence of the paintings imported from Italy, the stories of travellers, the marvellous brilliancy which this golden century spread around itself, and which down to the present time is associated with the names of two Popes—Julius II. and Leo X.—and, beyond that, the protection accorded by Charles V. to

certain masters of Florence and Venice, had opened the eyes of the least clear-sighted. Ever since the famous sojourn of Albert Dürer upon the shores of the Adriatic it was from beyond the Alps that light and inspiration and examples were expected. The native genius was ready to be moulded and to bow under the new yoke, which was almost regarded as an enfranchisement.

The Low Countries, situated on the north of the Austrian possessions, were long preserved from this peaceful invasion. Distance, the power of the native school, its just celebrity, and serene grandeur and feelings, which were deeply rooted in the heart of the nation, were so many obstacles opposed to a rapid intrusion of principles differing from those which had prevailed down to that time. In spite, however, of this aversion and resistance, a revolution was, nevertheless, accomplished. The movement grew, and extended itself like a film of oil on water, and did this in proportion as philosophical ideas spread themselves simultaneously in the domain of literature; and the public mind was thus accustomed to accept without repugnance artistic influences from without.

This is a curious coincidence, astonishing, but yet logical. Art, protected by the Popes, penetrated into the Netherlands exactly at the moment when the hearts and the minds of the people had already commenced to resist the Papal authority by detaching themselves from the religion of Rome.

At this period ancient faith and ancient art were, in fact, about to vanish. The former is about to

overpower the latter, and both were ready, at the least provocation, to disappear and founder in the same storm. In the religious domain it was the Spaniards who, by their exactions, provoked and brought about the catastrophe. In the domain of Art the transformation was brought about in a more gentle manner. It is a striking incident that it was a favourite of the Pontifical Court, the *protégé* of Adrian VI., who took upon himself to provoke it.

A figure at once interesting and curious is JAN SCHOORL, the well-meaning innovator and unconscious reformer, who was destined to bring about the transition. Adventurous by nature, of a roving temperament, which did not allow him to remain at home, he carried his vagabond humour about with him from place to place. At one moment we see him at Haarlem at the house of Master Jacob Cornelisz; next at Utrecht with Jean Gossaert; then he sojourned at Spiers, where he learned architecture and perspective; then again at Nüremburg, where Albert Dürer gave him counsel and instruction, and at length he arrived in Italy, staying for a time in Venice, whence, taking advantage of an opportunity, he embarked for the Holy Land, visited the monastery of Zion, re-embarked for Malta, passed through Rome, and, while there, solicited a presentation to the Pope. Thanks to the fact of his being a compatriot, he obtained the favour of painting the portrait of His Holiness. In the meantime, he painted for Raphael, drew for Michel Angelo, acquired a passion for antiquities, became curator of the

Belvédère, and then, when he might have become definitely fixed in the Eternal City, suddenly returned

FIG. 4.—DEATH OF THE VIRGIN.—*Jan Schoorl.*
(Academy of Bruges.)

to Utrecht. There he opened a studio, and explained to his numerous pupils the marvels which he had seen,

and led them to share his enthusiasm for the masterpieces with which he had himself been astounded, and implanted in the Netherlands Italian art such as he understood it, and as it was interpreted in his day.

His example and precepts did not fail to bear their fruit. In Haarlem, to which place at times he transferred his dwelling, as well as in Utrecht, whither he returned, and where he died in 1562, at the age of sixty-seven, he left a school, which was devoted to his teaching, and which remained faithful to the lessons he had imparted. By his influence a legion of painters sprang up, who were also ambitious to become the Raphaels and Michel Angelos of their own country. HEEMSKERCK, HUBERT, and HENDRICK GOLTSIUS, BLOCKLAND, CORNELIS VAN HAARLEM followed in his steps in the first place, and in the end surpassed him in the unfortunately irregular style which he had been the first to adopt. Jan Schoorl, in fact, preserved in his works a dignity and a reserve which we look for in vain amongst his successors. His known pictures, "The Virgin seated with the Child, in a Landscape," at Utrecht, his "Baptism of Christ," which he executed for Simon Saan, and which was to be seen in the museum at Rotterdam before the fire destroyed it, and his "Death of the Virgin," are by a great artist who knew Raphael, admired him, and sought respectfully to obtain inspiration from him, but who never had the vain hope of excelling the great Italian master. If his colour is brilliant and his drawing clear, the science of his art, though unmistakably present in his work,

is never ostentatiously displayed, but is on the contrary enveloped in an agreeable and genial modesty. Unfortunately, with his successors it is otherwise.

We must not, however, be surprised at this. At the moment when Jan Schoorl went to Italy for his instruction, Italian art was on the decline, and his pupils, when they went on the same pilgrimage, only found that teaching which a rapidly declining school could give. Instead of healthy and robust traditions, they found only ostentatious false learning, with a pretension which is next door to pedantry, and which could only paralyse their better qualities.

With MARTIN VAN VEEN, who took the name of HEEMSKERCK, from his birthplace, we see all dignity, calmness, and serenity disappear. In his pictures bodies are distorted; draperies are raised and twisted in a thousand conventional folds, while we discover pretentious and far-fetched attitudes in the midst of multitudinous foreshortenings, without reason or meaning, coupled with an exaggerated display of technical skill and mere science, which is too desirous to make itself apparent.

We must not, however, conclude, from these defects of Martin van Heemskerck, that his work is without merit, as has been too often supposed. He was a bold painter, full of fire when he has a brush in his hand, who preserved in the midst of his reminiscences a pronounced individuality, and gave at the outset of his career proof of a decided bent towards Art.

Born in 1498, the son of a farmer, he first had to

overcome a very great repugnance on the part of his

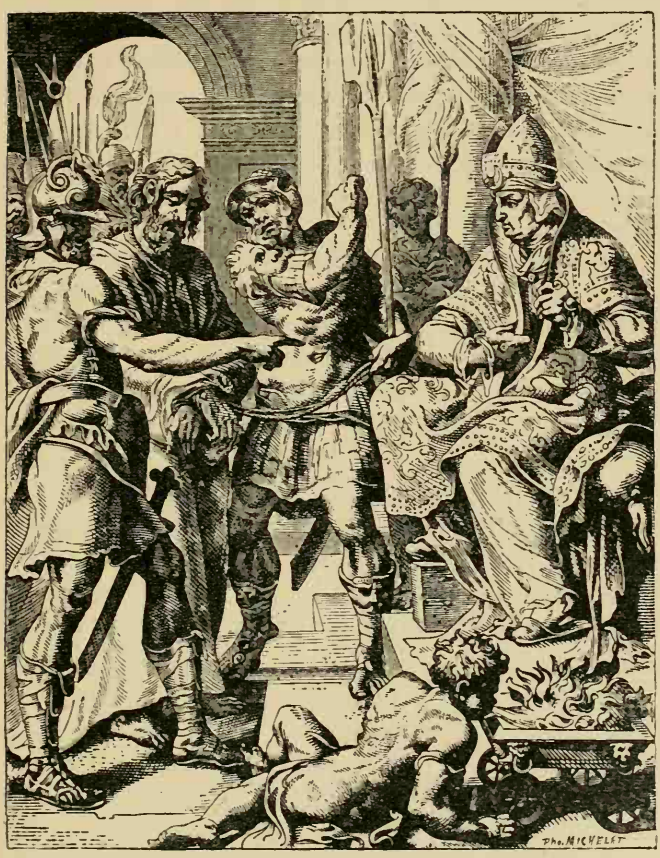

FIG. 5.—JESUS BEFORE PILATE.—*Martin van Heemskerck.*

father to his adopting the profession of painter. It

was only under protest that he was allowed to commence his studies with Cornelis Willems, of Haarlem. His apprenticeship was, however, soon interrupted by paternal opposition. He was forced to return to farming work, but ran away, and took refuge at Delft, where he entered the studio of a painter named Jan Lucas, an artist of most mediocre ability. Seeing how little he learned in such a school, Martin soon left him, and was admitted to the studio of Jan Schoorl, where his progress was so rapid that in a short time he attracted the attention of connoisseurs and the jealousy of his master.

It was at this time that the artist set out for Italy. He sojourned for some time in Rome, where he copied and re-copied Michel Angelo, and returned to his country with portfolios full of contorted attitudes and extravagant foreshortenings.

On his return to Holland Heemskerck established himself at Haarlem, where he was for twenty-two years churchwarden of his parish. Then, in 1572, fearing the horrors and perils of the siege which his adopted town was about to undergo, he retired to Amsterdam with his pupil, JACOB RAUWAERTS. He was then seventy-four years of age. He lived there two years, and had the pain of seeing Haarlem sacked and his works dispersed, part of them being burned and the rest sent to Spain. Nevertheless, he had produced so much that even at the present time his pictures are not rare. Remarkable compositions of his are to be seen at the Museums of Brussels, The Hague, and Haarlem. His works

are, moreover, scattered abroad in Germany. The Museum at Munich alone possesses eleven, and M. Michiels has catalogued 129 of them.

From the studio of Jan Schoorl, too, came the excellent portrait painter, ANTONIE DE MOOR. This artist, during his sojourn in Spain and Portugal in the service of Charles V., was known as ANTONIO MORO, by which name he is generally described. He was born in 1512 at Utrecht, and after passing a few years with Schoorl he also set out for Italy, where his talents soon made him remarkable. Upon the recommendation of Cardinal Granvelle the Emperor sent him to Lisbon to paint a portrait of the Royal family. Thence he proceeded to England to paint the portrait of Queen Mary, which portrait he took back to the King of Spain. This confidential mission won him a position at Court, and under Philip II. he enjoyed unusual favour, when some unknown event forced him to quit Spain and take refuge at Antwerp, where he became the favourite painter of the Duke of Alva. He died in Antwerp in 1581.

In spite of his sojourn in Italy, and the enlightened instruction which he received, Moro could not, in historical paintings, avoid the errors of the school of Jan Schoorl; but, on the other hand, his portraits were marked by masterly beauty of design, transparency of colour, melting touch, truthfulness of pose, and taste in the adjustment of accessories, which place him in the first rank among the masters of his epoch.

Amongst the portraits executed by this artist one

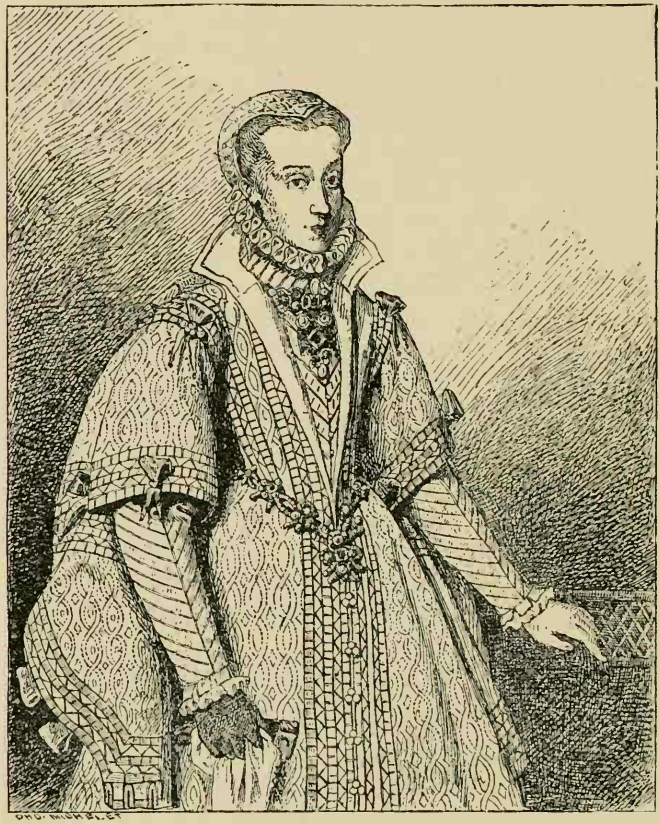

FIG. 6.—THE DAUGHTER OF CHARLES V.—*Antonio Moro.*
(Gallery of the Prado.)

of the best known is that of HUBERT GOLTSIUS in the Museum of Brussels. Himself a painter but known

especially as a man of learning, a printer, an historian, and a numismatist, Goltsius belongs only by reason of his birthplace to the group of Dutch artists whose history we are tracing. His whole life was passed at Bruges, and painting only occupied his leisure moments. But he laid the foundation of the artistic reputation of the name of Goltsius, which his cousin Hendrick (1558—1617) was to finish and make illustrious.

Nevertheless, it is much less by his rare pictures, which are heavy in execution, and opaque in colouring —as may be seen by examples in the Museum of The Hague—than by his numerous and charming engravings that HENDRICK GOLTSIUS acquired that astonishing celebrity which he has preserved unchallenged for centuries. As an engraver he stands in the first rank of his contemporaries. No one in his time handled a graver more lightly, with more address, and, I would add, with more variety; for in his productions we see two very distinct sides—the one in which he is inspired by Lucas van Leyden and Albert Dürer, and in which he remains faithful to archaic traditions; and the other in which he gives himself up to new tendencies and to the taste and manner of his time, in which style he is inspired by Michel Angelo. Never free from mannerisms, he envelops in impossible draperies the violent play of muscular contractions, with which much of his work is marked.

Moreover, no subject daunts him, no conception is out of his reach. Scenes sacred and profane,

FIG. 7.—JESUS AND PILATE.—*Etching by Hendrick Goltsius.*

mythology, allegory, portraits, landscapes even, he attempts them all, and in all shows an indefatigable fertility and a surprising variety of execution.

It was also much less by his painting than by his other work that JAN VREDEMAN DE VRIES acquired his great reputation. Born at Leeuwarden in 1527, he applied himself to the study of Vitruvius and Serlio, and devoted himself especially to architecture and perspective. In these branches he showed an indisputable superiority, and the beautiful sketch-books which he has left behind him are still consulted with advantage by students. Even when he places figures in the foregrounds of his pictures, it can be seen at a glance that they are there only as accessories. The principal feature, in the eyes of the painter, was the beautiful architecture in which his figures are placed, and all his science, as well as his attention, are concentrated in the faithful observation of aërial and linear perspective.

HENDRICK VAN STEENWICK (1550—1604) was a pupil of Jan Vredeman, and followed him through a portion of his pilgrimages to Hamburg and through Flanders. He established himself in Antwerp, where he found numerous pupils, notably Pieter Neefs; but he finally fixed himself at Frankfort, where he died. Steenwick has with reason been regarded as having perfected the architectural style of painting. It is to him that we owe those first interiors of Gothic churches and Lutheran meeting-houses filled with small figures dressed in the fashion of the time, which later became a speciality among various painters

of interiors. He was the first also to give in painting the effect of light thrown from candles and tapers on architectural forms. As the creator of a new style his name merits to be recorded. His principal pictures at Amsterdam, The Hague, and Vienna indicate that he largely benefited by the teaching of his master; but unfortunately he is an incomplete painter. Clever in the representation of architecture, he was incapable of painting figures, and for the "padding" of his interiors he was obliged to call in the aid of some of his more able contemporaries. Thus the figures in a large number of his pictures were painted by the Franckens.

HENDRICK VROOM, contemporary of Steenwick, was also the creator of a new style. He was born in 1566, and after having visited Flanders, where he allied himself with Paul Bril, he travelled through Italy, Spain, and England, returned to Haarlem, his native town, and there painted the first sea pictures known in Dutch art. His pictures, whose charming novelty won for them a success which we can easily understand, have since, however, lost much of their value in the esteem of amateurs and artists. Enthusiasm for the maritime glory of Holland, then in its springtime, caused his countrymen to seek his compositions with eagerness. The grand feats of Willem Barents, of Admiral Heemskerck, of Piet Hein, were in the mouths of everybody, and people desired to have their exploits pictured before their eyes. A large marine picture, which is to be seen in the Museum at Haarlem, as well as another in the Museum of

Amsterdam, certainly bear witness to a clever and careful hand; but the perspective is eccentric, and the manner in which water is rendered shows that the painting of marine subjects was then in its infancy.

These creators of new styles should not, however, lead us to lose sight of those who, with loftier aspirations, in religious, mythological, or historical compositions, followed in the footsteps of Jan Schoorl and of Martin van Heemskerck, and sought to transplant the art of Michel Angelo to the shores of the North Sea and the Zuyder Zee.

The best known of these strange classical painters is CORNELIUS CORNELISZ, who, from the name of his native town, was called VAN HAARLEM. He was born in 1562, and from an early age manifested a strong bent for painting. This proclivity particularly showed itself during the siege of Haarlem. His parents suddenly quitted the town, and left the care of their house, their children, and their possessions to Pieter Aartsen, whom we have already mentioned. Seeing his guardian paint, Cornelisz felt his vocation declare itself in an irresistible manner. After the siege he would not leave his master, and up to the age of seventeen he remained with Pieter Aartsen, and became, thanks to the lessons of this clever painter, an accomplished artist. Then, as was the case with many of his brother artists, Cornelisz was taken with a desire to travel. He went first to Rouen, which city he left to avoid the plague. He then went to Antwerp, where he worked with Pierre Coignet, and when he re-

turned to his native town he was, perhaps, the most erudite painter in his country; but he developed into one of the most tiresome and unpleasant painters of his school.

FIG. 8.—THE MASSACRE OF THE INNOCENTS.—*Cornelis van Haarlem.* (Museum of The Hague.)

A desire to show his science and to display his knowledge, and to give proof of superior technical ability, incited him to cram into enormous compositions strange technical difficulties not necessary to the

good execution of the work. His "Massacre of the Innocents," for instance, of which he gave several

FIG. 9.—THE FEAST OF THE GODS.—*Abraham Bloemaert.*
(Museum of The Hague.)

repetitions, with or without variation, is a veritable orgy of unnecessarily contorted muscle. The "Bathsheba in the Bath," in the Museum of Berlin, and the "Adam

and Eve," at Amsterdam, though less complicated, still show the ostentation of mere learning and wearisome pedantry. Nevertheless, in spite of these defects, it is difficult not to recognise the power of this strange painter, and to admire the absolute exactness of his design, and the *finesse* of his touch, which, however, are unfortunately weakened by a lack of taste that is frequently unpleasant, and colouring which is heavy, and sometimes conventional.

It is in this category of pretentious and learned painters that we must place Pieter Montfoort, better known under the name of Blockland, and Pieter Lastman. Both, however, are less displeasing than Cornelisz, who appears to have occupied the chief place in this bad school. It was they, moreover, who prepared the way for the new transition.

PIETER MONTFOORT (1532—1583) established first at Utrecht and then at Delft, was the master of ABRAHAM BLOEMAERT (1565—1647), the painter who excelled all others in majestic allegory, and also of CORNELIS KETEL and MICHIEL VAN MIEREVELT, masters who belonged much more to the third period of Dutch art than to the second.

PIETER LASTMAN was born in 1562, and went to Rome in 1604, where he gave himself up to the influence of Adam Elzheimer. The great reputation which his name and works acquired on his return to Amsterdam would never have immortalised him if he had not been fortunate enough to number among his pupils the most marvellous genius of the Dutch school. But for his signal good fortune in being the

master of Rembrandt, his "Repose during the Flight into Egypt," in the Museum of Berlin, his "Ulysses and Nausicaa" at Brunswick, and his paintings at Augsburg and at Rotterdam would not have sufficed to render his name famous, notwithstanding their fulness and even redundancy of treatment, which they owe to the teaching of Cornelis van Haarlem, of whom Lastman was the faithful disciple.

We have now almost done with those painters who mark the transition period of Dutch art, still must say a word of three artists of merit who belong to this *Italianising* group. We refer to the Brothers Dirck and Wouter Crabeth of Gouda, and of Gerard Honthorst.

DIRCK and WOUTER CRABETH (1560—1620?) were the foremost glass painters of their time, and thanks to them the magnificent windows of the Church of Gouda may be counted amongst the best specimens of that learned, liberal, and generous — although somewhat bombastic—art which in Holland marks the end of the sixteenth and the commencement of the following century.

As regards GERARD HONTHORST (1592—1662), the last of those roving masters who went beyond the mountains to seek their instruction and their models, it was no longer Raphael and Michel Angelo who inspired him. Caravagio was his favourite master. His rude contrasts of opaque shade and brilliant light, his luminous effects produced by the light of a torch or flambeau, and the naturalism of his works, caused him to be much sought after in Italy, where

this style was in fashion. Beyond the Alps his most ardent patron was the Marquis Giustiniani, and it was no doubt to please this Mæcenas that he changed his name for the more poetic appellation of Gherardo della Notte, but in spite of this noble patronage it does not appear that "Gerard of the Night" was very successful in his own country, and if a few of his pictures are still to be met with we do not find that he ever had any pupils.

FIG. 10.—THE PRODIGAL SON.—*Gerard Honthorst.* (Düsseldorf.)

CHAPTER IV.

THE GRAND EPOCH.

THE period upon which we are now entering was the most brilliant and fruitful of the Dutch school; it produced, at the same time, the most individual and original work. Recent events had gradually changed the political destinies of Holland, and like a faithful mirror of the national aspirations, Art in its turn underwent an analogous transformation.

The Spaniard who, not content with crushing the people by heavy imposts, and refusing them all personal liberty, claimed also to rule their minds and oppress their consciences, had been expelled from the country with shame. The veterans who aided him to maintain his dark supremacy had been driven beyond the frontiers, and were held in check by the armies of the Republic. The United Provinces, henceforth grouped together by the Convention of Utrecht, carried firmly aloft the flag of independence, regarded themselves as equals with him who called himself their master, and under the Constitution which they had given themselves, concentrated the public functions in the hands of an aristocratic middle class,

educated and powerful, eager for science and riches, bold enough to undertake everything, and persevering enough to carry their enterprises to a successful conclusion.

The brilliant heroism, implacable will, and indefatigable perseverance, which had aided the people to recover their liberty and autonomy, were now directed to other objects. The sea which so largely surrounds the Netherlands, and is a perpetual menace to their existence, had become a fresh source of wealth. Their shipbuilders covered the seas with vessels, a legion of adventurous sailors went forth in all directions to discover distant shores or to conquer unknown continents, and in the course of their wanderings these hardy highwaymen of the ocean attacked the Spanish fleet, pillaged their merchant vessels, and took possession of their galleons. Gold was now to be found in plenty in the country which hitherto had been poor, and with the influx of riches, taste, luxury, appreciation of the beautiful, and love of Art were developed.

In order to supply these new wants, a host of eminent artists sprang forth from every corner of the land. Not only at Haarlem and at Leyden, the earliest homes of Dutch art, but at Delft, Utrecht, Dordrecht, and The Hague ten schools were formed, and the moment was not far distant when Amsterdam was to shine forth with incomparable brilliancy. Exquisite masters of all styles appeared on all sides. Every branch of painting was cultivated with success, several new styles were created, which, immediately attaining

their summit, produced masterpieces which nothing that comes after can equal, and raised themselves to heights which have never been surpassed.

Nevertheless, it is not to chance, accident, or any fortuitous circumstance, that this marvellous outburst of talent, so varied and apparently so spontaneous, can be attributed, as has been ignorantly thought and repeated. As we have already shown, Nature and surroundings play an important part in the history of the Dutch school, but in Art, as in every other domain, every effect has a cause, and it is for this reason that we have so strongly insisted upon the two first periods of the Dutch school. It was important to demonstrate where the golden century of Dutch art originated.

Its beginning, it will have been remarked, was twofold. The one impulse came from the valley of the Rhine and from Flanders, the other from Italy and antiquity rejuvenated by the Renaissance. The latter education was not less useful than the former. After having made sacrifices to hieratic aspirations, and accepted Art as a poetic and reflective interpretation of everything which strikes our view, it was necessary, in order that the school might enter into its true phase of grandeur, that man, the artist, should descend from conventional heights, and interest himself in surrounding events. It was necessary that he should remove his creations from the world, in which he had hitherto made them move, and place them in their own proper atmosphere. There can be no doubt that it was the philosophical

movement of the Renaissance which induced this revolution in letters and art as well as in social life.

It is true that the period of transition, with its exaggerations, its knowledge of drawing, its excess of pedantry, and all its extravagances, is only a stage in the revolution we are considering, but it is a necessary and indispensable stage, without which the golden century of the school would not have attained the marvellous summit to which we shall see it raise itself.

At the moment when it enters into possession of itself, Dutch art is in fact admirably equipped. It is provided with superb material and incomparable elements, which supplement one another, and combine to render its progress more brilliant and rapid. Nature has undertaken to form colourists of its adepts, and the band of *Italianising* sages have taught them drawing with an unsparing hand. Finally, surrounding circumstances force observation and impose naturalistic tendencies upon all, and it is from these three elements in equal proportion that Dutch art has drawn its novelty, strength, importance, character, and grandeur. Added to this, nearly all these features which render it so varied, so moving, and so new, exist already, or appear in the state of embryo, requiring only for their development the vivifying breath which will put into motion all branches of national activity.

From the dawn of the school, from its first steps, from the first works of Dirck Bouts, we have seen the love of landscape grow, and the ideas inspired

by it. Even before the time of this first master the Dutch miniature painters had shown by their exquisite compositions what importance the woods and fields, the fresh brooks, and the verdant pasturage, assumed in their estimation. Since that time this sentiment has progressed.

The painting of interiors was first practised by these same miniature painters before De Vries and Steenwick had devoted their talent to this art. Vroom was the first to paint marine pictures, while Enghelbrechtsz chose as his subjects the quaint and vulgar types which Ostade, Brauwer, Steen, and Dusart afterwards painted with such skill.

The seed was already sown, it was only required to germinate, and this it did with a rapidity that was as unexpected as it was astounding, for throughout the country a crowd of artists of all kinds, and of the first order, sprang up and manifested surprising ability and unforeseen originality in their works.

It would be curious to study, at each point and in each town, the rapid and spontaneous development of this glorious art, but as we said at the outset, what may be possible everywhere else, is impracticable in the school whose history we are tracing

Whatever shades of divergence exist between the method of painting pursued at Haarlem and that practised at Delft, whatever characteristics the school of artists at Leyden presents, distinguishing it from that at Amsterdam, these differences are not such as will admit of any systematic classification. Moreover, in all these towns we find all styles at the same

time. At Delft, Mierevelt is painting portraits, Palamedes social gatherings, Van der Meer *genre* pictures. At Haarlem Frans Hals and his brother Dirck, the Ruysdaels, and the Ostades, are similarly employed. In fine, all these painters show proof of a restless temperament. I must not only mention Asselyn, Both, Berchem, and Carel Dujardin, who, escaping over mountains and plains, sought the brilliant sun and undulating country of the south; but also Jan Steen, who painted alternately at Leyden, The Hague, and at Delft; Paul Potter, who was born at Enckhuyzen, educated at Delft, and established himself at The Hague, and many others who were so restless, agitated, and fidgety, that it is impossible to fix their place of residence.

The same with the grand painter Van der Helst, who was born at Haarlem, and went to Amsterdam, where he executed his admirable masterpieces which are so well known. Which of these towns can claim him as their own is uncertain. It was at Leyden that Rembrandt first saw the light, and it was there he commenced his career, but it was on the borders of the Y that he married, that he lived, taught, and worked. Of his pupils, Flinck came from Cleves, Bol from Dordrecht, and Gerard Dow from Leyden.

We cannot break the bonds which unite the school and restore the members to their native places. The problem it will be seen is very complicated, and almost impossible of solution. Prudence suggests another method of classification. Since the place of origin and the centre of activity are of little service to

us in this we will divide our artists into styles according to the speciality of each.

The principal divisions which present themselves to the mind are five :—

1. History. Figure and Portrait Painting.
2. *Genre* Painting. Interiors, Assemblies—Conversations and Rustic Scenes.
3. Landscapes and Town Scenes.
4. Sea Painting.
5. Still Life.

In spite of the distinctness of this classification we shall still find ourselves frequently embarrassed, because a certain number of these worthy masters, in their turn, have adopted different styles. These we shall arrange according to the style which they have most generally cultivated, without forgetting, however, that they have sometimes given their names to works of another class and of different taste.

After having established chronologically the antecedents of the school, in order to show clearly what has been its commencement, and through what stages it has passed, we shall proceed by order of merit. The greater number of the painters whom we shall review are contemporary in the strictest sense of the word, and it is not by the few years which separate them that we can measure the effect of their teaching, or the greatness of their influence.

CHAPTER V.

HISTORICAL AND PORTRAIT PAINTERS.

SINCE we have decided to range our painters in order of merit, we will first consider the most illustrious of all the Dutch masters, Rembrandt, but not without some recognition of Mierevelt, Ravesteyn, and Thomas de Keyszer, who, though men of different talent and unequal ability, did much to advance portrait painting in Holland.

MICHIEL VAN MIEREVELT, son of an engraver on precious metals, was born in 1568 at Delft. He early showed a strong taste for drawing. Whilst still young he engraved a certain number of plates, and then went to Blockland, at Utrecht, under whom he studied painting. He returned to Delft, painting first still life and interiors, after which he devoted himself to portraiture, and obtained in that particular calling an unprecedented success. His painting, thin, clean finished, and rather cold, was intended to please his elegant clients. It may be said that it was he who made the custom of having portraits painted general in the provinces. Sandrart relates that Mierevelt himself stated that he had painted nearly 10,000 portraits. Although we are certain that he had

assistance from his grandson, JACOB DELFF (1619—

FIG. 11.—PORTRAIT OF A WOMAN.—*Michel van Mierevelt.*
(In the Collection of M. de Busières.)

1661), it is probable that this number is exaggerated

He died in 1641, full of years and honours, the possessor of a considerable fortune. His principal pupil, PAUL MOREELSE (1571—1638), a native of Utrecht, where he returned after his apprenticeship at Delft, equalled his master, if not in renown, at least in talent. He put into his work an intensity of life that we seek in vain in Mierevelt. Much appreciated by his contemporaries, not only as a painter but as a man, Moreelse filled the office of burgomaster at Utrecht. He died rich, and esteemed by all.

Like Mierevelt, THOMAS DE KEYSZER had an artist for his father. He was the second son of the eminent sculptor, Hendrick de Keyszer. It is believed that he was born in Amsterdam in 1595. All the knowledge we possess of his life is that he was married in 1640, and that he died in 1679. His painting was lively and full in colour, bold in touch, and powerful beyond the average ; and great truth to nature characterised his faces. These qualities placed him in the first rank of Dutch portrait painters.

As regards JAN VAN RAVESTEYN, who was born in 1580, and died in 1665, his lavish brush painted the first assemblages of the Civic Guard, the first meetings of the Regents ; and these belong truly by their style, by the completeness of their execution, and the quality of their colouring, to the Dutch school at its climax.

In any other country, and at any other time, these artists—we should say these great artists—might

occupy our attention for many hours. More than

FIG. 12.—PORTRAIT OF A MAN.—*Thomas de Keyszer.*
(Museum of The Hague.)

one of them might serve to render a school illustrious.

But whatever ability and ingenuity they display, all pale before the aureole of glory which encircles the name and the works of REMBRANDT. He is not only the greatest painter who has shed lustre over Holland, but he is one of the most marvellous geniuses of which Art in the north of Europe has reason to be proud; for it may be said of him that he is at the same time the Titian and the Albert Dürer of his country.

Like Albert Dürer, in fact, he is one of the greatest "inventors" known. Nothing daunts his vast intelligence. His imagination is like an inexhaustible reservoir; and each of the compositions for which he draws upon it possesses such a stamp of originality and sentiment, that one receives the impression immediately that it belongs to him alone. Others attempt to resemble him; but he resembles no one, not even Pieter Lastman, his last master.

Not only do all the persons he represents belong to him, but also the light in which they move, the costumes in which they are clothed, their attitudes, their gestures, and even their expression. He might have seen them thus in the streets, in the synagogue, and in the Jodenstraat, where he lived a long time. But in transferring them to the canvas he transforms them. They are no longer men whom he represents to us, but characters, which he has developed before our astonished eyes. Certain of his rivals may be more brilliant, more blustering, and effective, none is more searching, more human.

In the greater part of his works this keen observa-

tion is so strongly marked that it seizes us and arouses in us new feelings, although we do not know exactly what the pictures represent. In the "Night Watch," for instance, the masterpiece of his maturity, we can scarcely say what is presented to our view. A placard hung upon the wall informs us that all those stirring and agitated people are no heroes, but simple citizens, soldiers for the moment. A shade thrown by the hand of the captain reveals the fact that it is daylight, which is doubtful for some time. But for the rest, what is it? Whither are those people going? Whence have they come? What do they want? Who can say whether they are going to meet the enemy, or whether they are returning from the butts? No one. And, nevertheless, it is impossible to look on those groups without experiencing emotion. There is life everywhere, the movement and agitation envelop us and grow upon us. We feel as if we were in the midst of that crowd, and we no longer ask whether it is the sun or a lamp which lights those people: we feel that it is a flash of genius.

We certainly do not pretend to explain in a few lines the marvellous secrets of his sublime painting, but there are in it certain features so comprehensible, certain processes so evident, by which the painter obtains such surprising effects, that it is impossible to pass them over in silence. It is a knowledge of the great laws of painting, not learnt by Rembrandt from Lastman, Pinas, or any other, but generated or discovered by his own genius, which constitutes the glory of his invention.

We said just now that Rembrandt was a painter of character, and nothing is more true. His paintings

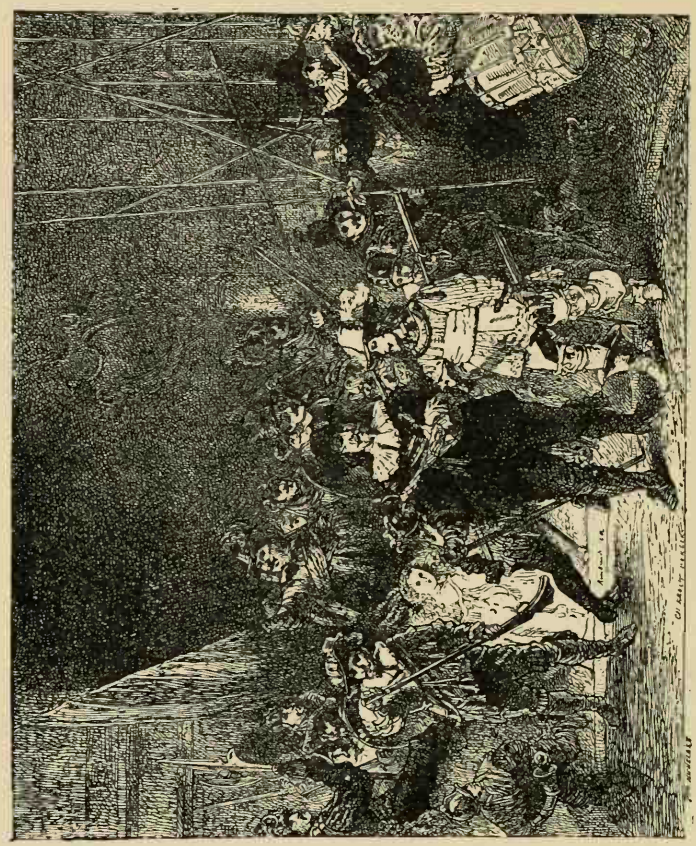

FIG. 13.—THE NIGHT WATCH.—*Rembrandt.* (Museum of Amsterdam.)

do not represent man in the individual, but in the abstract. What he has represented in his vast com-

positions is not an isolated individual, a special rank, or a particular class. It is humanity. In looking at his figures we discover not only their profession, temperament, and humour, but also the ideas of their time, and even their special tastes. As if their bodies were but a transparent lantern, showing the flame contained within, we perceive from their features the internal fire which causes their action, the desires which animate them, the passions which torment them: in a word, it is the character of each that we see under the touches of colour which represent him; and each one of these characters is so essentially human, that so long as humanity can look upon these wonderful pictures, it will recognise itself in them with emotion.

To achieve this miracle of Art, Rembrandt called to the aid of his untiring imagination, besides a talent for observation, three means or methods unknown, or rather neglected, before him. First, an accuracy and truthfulness both in his figures and in the composition of his pictures, that is called *naturalism;* in the second place, a simplicity of composition attained by his arrangement of light; and last, the eloquence, often, even the violence, of contrast.

We recognise fidelity to nature at the first glance at his figures. Every feature is so well caught and so correctly rendered, that it is impossible to imagine another in its place. Every face, every look, the smile or contraction of the visage, so closely correspond to the idea formed by the spectator of the person represented, that it never occurs to him that it could have

any other expression. Finally, the figures are so well arranged and so exactly in their places, that it seems impossible to remove any one of them from the scene, or replace it by another, without robbing the composition of something of its meaning and force.

In the composition of Rembrandt's pictures this spirit of truthfulness is less obvious. It strikes us less at first, but a careful examination renders it almost as prominent. There is no single person painted by the genius of Rembrandt, who is not represented in the action most characteristic of his life or profession ; and this implies no slight merit on the part of the artist. At the time when Dutch Art arrived at its maturity, it was the general and almost natural custom to represent fraternities and associations at table. If we may trust the civic paintings that have come down to us, train-bands and charitable societies seem to have been formed, not so much for the purpose of drilling soldiers or distributing alms, as of affording to their members legitimate opportunities for the worship of Bacchus, or the enjoyment of banquets. The patrician merchants, moreover, took pleasure in imitating the haughty manners of the former rulers of the country, and in their portraits they aped the Spanish lords and ladies, giving themselves the airs of viceroys, or assuming the bearing of captains. Many portraits exist to attest this mania. Rembrandt, however, would never accept such unworthy compromises, and whenever he represented a person, or a group of persons, he painted them in the action best suited to their social position, their tastes, or individual character.

If he desired to depict a learned body, a corporation, or a guild, he did not call to his aid glasses or dishes; he did not group his figures round a table in a banqueting saloon, or in the common room of an inn. He placed surgeons round a corpse, the best instructed

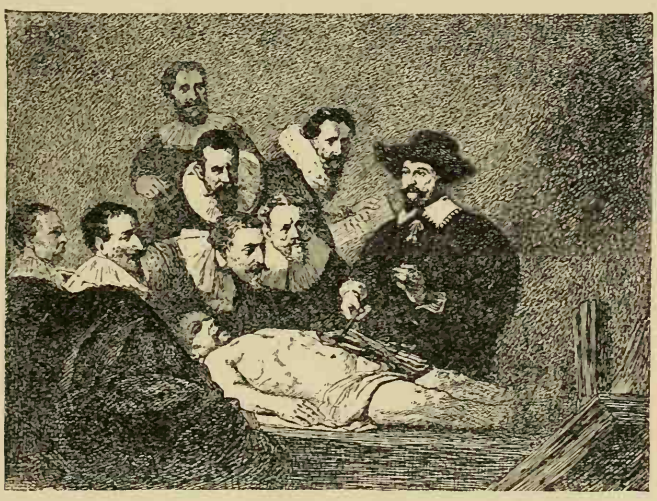

FIG. 14.—THE ANATOMICAL LECTURE.—*Rembrandt.*
(Museum of The Hague.)

among them, with forceps in his hand, explaining, as in "The Anatomical Lecture," a difficult operation or a new discovery. He assembled merchants at a table with the books of the Corporation before them, as in the "Syndics of Drapers," while he represented civic guards or citizen soldiers in the tumult of flying to arms, as in his "Night Watch."

In his portraits we meet with exactly the same

characteristics. We can tell at once from the portrait, whether painted or engraved, the disposition and pursuits of the person represented. There is no necessity in visiting the Six collection to look long at the portrait of Anna Wijmer to see in it the image of an accomplished housewife. She is resting for an instant, and is apparently listening. But one feels that her thoughts are elsewhere, occupied, no doubt, with the cares of her home, and she looks as if she has only to stretch out her hands to take up the housewife's bunch of keys. The Burgomaster Six is preparing to go out to the city, perhaps, or to the council-house to deliberate, as is the wont of all good magistrates. Or, again, he is represented reading some piece of communal jurisprudence, it may be a decision, the light from which is reflected in his face. Coppenole, the celebrated caligraphist, appears with a pen in his hand. Cornelius Sylius, the sage, is reading a book; while Lutma, the chaser of precious metals, has a carved basin near him, or a statuette in his hand.

Thus it will be seen every one is in his place, and amid his proper surroundings. Upon each face, and in each attitude, are reflected the prevailing thoughts and the special characteristics of him whom the picture is intended to represent. The result of this perfect harmony between what we know of the person represented and what we see, is that the picture ceases to be the portrait of an individual, and becomes in some measure a type. This type, moreover, impresses itself so profoundly upon the mind, that it would be

impossible for any one who has studied Rembrandt's wonderful pictures to imagine their subjects otherwise than as he has painted them. But more than this, so thoroughly representative is each of these pictures, that if we wish to imagine an Amsterdam patrician of the first half of the seventeenth century, we have only to look at the portrait of Anna Wijmer, which we mentioned just now, to bring the class forcibly to our minds. If we would call up the image of a Burgomaster, Jan Six's portrait occurs to us at once; while, if we speak of doctors, the picture of Dr. Tulp starts from its frame and fixes itself on our attention.

This first point explained, we will pass to the technical methods employed by Rembrandt, by which he has been able to express his thoughts with an intensity and power which no other master has ever equalled.

Of all these methods, that of the arrangement of light is the most striking, and should, therefore, be noticed first. It is that which has impressed both painters and critics, and the one which has attracted most attention. Almost everything has been said about this magic of light, but no one has thought of seeking the causes of it. This, however, appears to be the most interesting point, and we will endeavour to fill up the gap.

Rembrandt, in the solitude of his vast intellect, is perhaps the only one of the northern masters who thoroughly understood that nature must be simplified to be rendered impressive. The Egyptians, the Greeks, and after them the Florentines, had already

put into practice the great æsthetic law of synthesis, and their greatest works are those in which they have purposely disregarded accessories, and only left before our eyes the grand characteristics of the face or scene which they represent.

What the Egyptians, the Greeks, and the Florentines had obtained by the purity of their lines, and the simplicity of their contours, Rembrandt endeavoured to obtain, and did obtain, by his distribution of light. The old German painters, the early Flemings, the Dutch of the first period, certain even of Rembrandt's contemporaries, had endeavoured to give to their compositions an almost uniform light, assigning the same relief and the same importance to all objects, treating accessory points with inexorable precision, omitting nothing, and neglecting nothing. Rembrandt, however, like a great master, proceeded in a totally different manner; he placed the important facts of his pictures in a clear light, and plunged the rest into shade. Thus he simplified the face or scene he wished to represent, concentrated from the outset the spectator's attention upon essential points, and prevented it from straying and being wasted upon mere accessories. It has been objected that his light was conventional and arbitrary; nothing is more true, but that is precisely wherein his merit lies. Rembrandt made use of means which were within the reach of all, but in his hands they produced effects before unknown. From a purely logical point of view this light is certainly conventional; as a question of rigid accuracy, it is also arbitrary. It

seems neither arbitrary nor conventional, if we take into consideration the ideas which it helps to express.

The employment of shadows was never with Rembrandt a means of veiling weak points, or of slurring over difficulties. It was far other than a clumsy subterfuge. His light and shade never degenerate into heavy black clouds, as in Caravagio and certain masters of the Italian decadence. His shadows are, on the contrary, transparent and luminous. Through them all the accessories which complete the action, or explain the scene, can be distinguished. No details are slurred over; everything occupies its proper place, and preserves its own outline and proportions, but, thanks to the light and shade, nothing ever usurps an importance which is not its due. No point escapes our eye or evades our curiosity, but we return instinctively to the salient feature, the essential part of the picture, which in all this great artist's works stands out prominently in strong light.

Next to his skilful management of light and shade, the method to which Rembrandt owes most of his strength and vitality is the study of contrast. An appreciation of contrast, which has produced such wonderful results in literature, was possessed by Rembrandt from the very outset of his career. In his earliest works we can recognise the importance it assumed in his eyes, and throughout a long and fruitful life it was one of his most consistent characteristics. No painter has ever carried this study farther,

or has been able to apply it in so varied, masterly, and striking a manner.

The result of Rembrandt's study of contrast is manifested in his works, both painted and engraved, in three distinct methods, which, however, are never incongruous, but always combine to produce unity of action. The first is the contrast of light and shade, the second, the contrast of execution, some portions of a picture being merely sketched in, and the rest finished with a subtlety of touch unsurpassed by Gerard Dow or Mieris; while the third is the contrast presented by the figures of which Rembrandt's pictures are composed, in attitude, sentiment, and character.

The contrast of light and shade has already been discussed, and we need not return to it here. The contrast of execution, however, is another topic, and merits some attention. As we have already stated, it appears in Rembrandt's earliest works. In the "Simeon in the Temple," for instance, one of the first pictures painted by this artist, let us notice how the execution differs in different parts. At a first glance at the picture we can form an exact idea of the methods employed and the results obtained. The scene is laid in the interior of the Temple; the principal group, representing Simeon and the Holy Family, is very highly finished, while a staircase, crowded with figures, which leads up to the throne of the High Priest, exhibits the greatest care. We can count the figures and distinguish their costumes even down to the smallest details. In the painter's eyes these two facts are the whole picture; it is at

them that we must look ; the new worship rising up, the old passing away, the one in the full blaze of the sun, radiating almost as much light as it receives, the other in softened shadow as of twilight, but both perfect in execution, and finished with extraordinary care. The rest is merely accessory, and is treated as such. The architecture of the Temple is hardly indicated, purposely neglected, executed, as it were, with the wrong end of the brush ; and thus a subtle work, of which the principal groups are so exquisitely modelled, is allowed to degenerate into a rough sketch.

The same observation may be made with regard to the "Anatomical Lecture." The corpse, the symbol of the science, which the artist has illustrated, is, in spite of the character of the picture (it is after all only a collection of portraits), the highest point of interest. It is that which tells us of the profession and occupation of those who surround it. It is therefore upon the corpse that the light falls ; next in importance come the portraits, which are skilfully graduated in intensity. The faces stand out prominently from the shade that shrouds the figures, while the rest is merely a rough sketch. Of architecture there is nothing ; it is impossible to tell whether the scene is laid in a dissecting-room or in a cellar. The book, the feet of the corpse, all accessories, in fact, are treated broadly, scarcely finished, or, rather, purposely left unfinished.

In the "Angel appearing to the Family of Tobias," in the Louvre, we find the same effect produced by precisely similar methods. The centre of

interest in the picture is the angel, who appears in strange and unaccustomed guise for a few instants, and then vanishes for ever. The angel, therefore, is most carefully finished. His hair floating on the wind, his wings, his garments, are executed with the utmost precision of detail. The figures which gaze at the apparition, each in a different attitude, expressing at once awed astonishment and reverential fear, are sufficiently, but less elaborately, finished. The rest of the picture, house, dog, foreground, and landscape, is hardly indicated.

Exactly the same characteristics are observable in Rembrandt's engraved work. In the "Raising of Lazarus," for instance, the intensity of feeling, manifested in the varied and even violent attitudes of the living figures, contrasts vividly with the painful and laboured awakening of the dead man restored to life.

Many other prints exhibit similar contrasts, while the most celebrated of all, the "Hundred Guilder Print," is divided into two distinct parts; the one, which represents the believers, being finished with extraordinary care; the other, which shows us doubting Pharisees, sceptics, railers, and scoffers, being merely sketched in.

But the most remarkable fact is that in the moral elements of the composition this law of contrasts also holds good. Look at "The Good Samaritan," for instance. He has gained the steps of the inn, and is commending the wounded man whom he has picked up to the charge of the innkeeper. In the meantime the servants are raising the poor man up, and

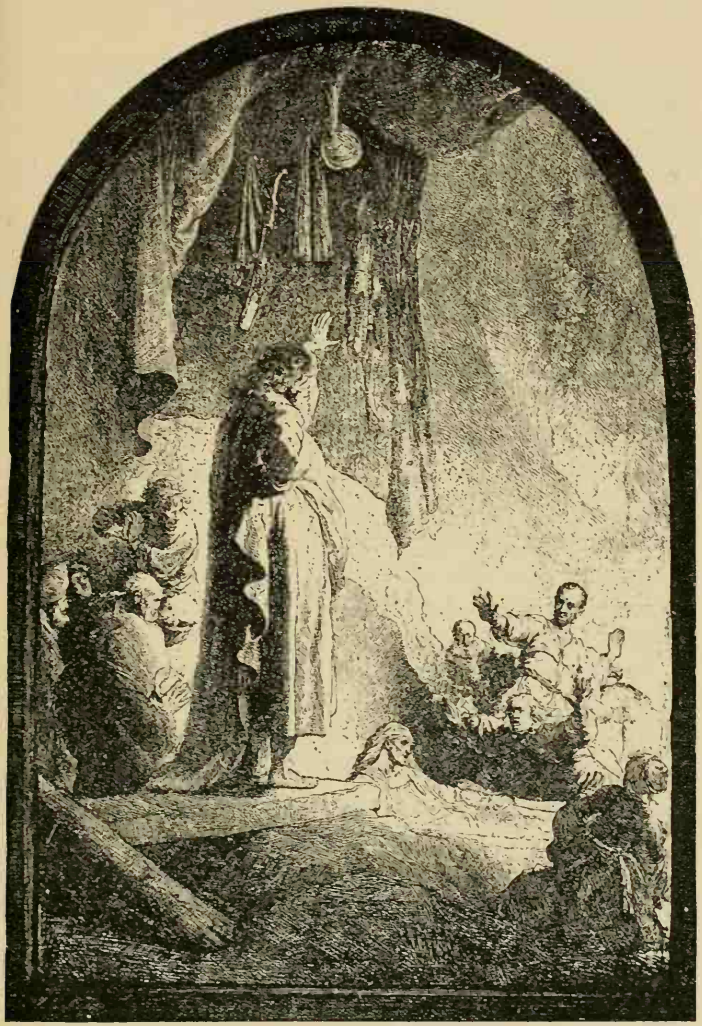

FIG. 15.—THE RAISING OF LAZARUS.—*Rembrandt.*
(Fac-simile of an Etching.)

are preparing to carry him into a chamber. Assuredly we see here the most natural and vivid image of that sublime sentiment, which is called charity. As a contrast to this, there is in the foreground a trivial representation of animal life in the form of a dog. In the "Descent from the Cross" the disciples who surround and support Christ, holding His limbs or His winding-sheet, appear to be deeply touched. An intense grief, an anxious sorrow, may be read in their eyes, upon their faces, in their gestures, and in their attitudes. In the foreground, with hands behind him, with upturned head, and with rotund form, a sort of Pharisaical inspector is present at the taking down of the body, with all the indifference of an official, seeing nothing in the gloomy scene but an act of duty on his part. In the "Jesus Preaching," whilst all the hearers seem absorbed in the holy word, and are listening with profound meditation, in the foreground is a little infant lying face downwards, and drawing figures on the sand with its finger, and just as the indifference of the obese Pharisaical functionary intensifies the sorrow of the disciples, and the bestiality of the dog renders more impressive the charity of the Samaritan, so the distraction of the little child throws into relief the attention of the auditors.

By this variety of ingenious methods, at once skilful and admirably reasoned, Rembrandt has won for himself a place in the first rank of *inventors* in painting. We are therefore perfectly justified in calling him the Albert Dürer of Holland, with this reservation, that he far surpasses Albert Dürer.

More thoroughly master of his art, more complete than the German painter, we shall now proceed to show that he merits also to be called the Titian of his country.

There are, in fact, between the Dutch magician and the great master of the Venetian school, many evident points of resemblance. But whilst each one takes a different route, it happens more than once that they meet on the road, and offer each other the hand of close relationship. This resemblance becomes at once apparent when the two painters are brought into contrast. It is observable, for instance, in the two marvellous portraits in the Salon Carré at the Louvre, as well as in the Hall of Venus at the Pitti Palace.

In fairness, however, it must be admitted that, although superior in invention and more profound in thought than his Venetian rival, the Dutch master is inferior to him in the expression of beauty, as we understand it. In common with many other Dutch painters, Rembrandt appears to have been quite unable to appreciate the regularity of feature, the elegance and grace of form, which for us constitute the beautiful. This is a chord which is missing in him, a sentiment which he altogether lacks. He ignores the delicacy and perception, which constitute taste, and even seems to delight in revolting ugliness, whereas he might have employed his talent in the production of a perfect masterpiece. It would be a libel upon the Dutch nation to urge in explanation that this peculiarity is due to a strong love of truthfulness, for Rembrandt cannot be regarded as a champion of

truthfulness. We have only to examine those of his works in which Biblical and allegorical scenes are depicted to disprove such an explanation of his want of taste. Where could he have seen the holy people? Where did he meet Mary, St. Joseph, and the apostles? Where did he discover in his own country those rocks and grottoes, those mountains and ruins, which furnish subjects for his compositions? It was open to him to choose as his models graceful girls and handsome men, but it would seem that he took a mistaken pleasure in studying the most peculiar and extravagant models.

It is especially in his nude figures that this want of taste is shown. It might be said that the Italians, faithful to the precepts of Raphael, endeavoured to paint nature, not as she really is, but as she ought to be. Rembrandt, and some of his compatriots, have taken upon themselves the task of representing nature as she ought not to be; for it is to be hoped that those repulsive forms in which he delighted are only unfortunate exceptions which he should have avoided.

With such a power of conception, and such inventive genius, founded upon a wide and solid basis, it is not astonishing that Rembrandt should have overcome that spirit of independence which appears to be one of the distinctive characteristics of the Dutch temperament. He did not lack pupils and disciples, or imitators. But before passing on to them, we will, in a few words, summarise the life of the man of genius whose talent we have been studying, and whose works we have just reviewed.

Rembrandt was born at Leyden the 15th of July, 1607. His father was a miller named Harmen Gerritsz van Ryn, who married in 1589 the daughter of a baker, Neeltjen Willems. His parents, ambitious for their son, placed him at the Latin school, in the hope that he would take his degree. They intended him for the law, but Rembrandt had little taste for that pursuit; classical studies had no attraction for him. It was an occupation which wearied him, and his parents, with much reluctance, gave way to his wishes, and at last sent him to the studio of Jacob van Swanenburg. Swanenburg was an artist of ordinary merit, but he had travelled in Italy, and this fact alone sufficed to gain for him a certain reputation. After working for three months in his studio, Rembrandt was placed with Pieter Lastman at Amsterdam. It is believed that he did not remain long with this new master; for we find that he soon returned to Leyden, where, in 1628, Gerard Dow took lessons from him. The earliest date we find upon his works is 1627. In 1630 he had already acquired a certain reputation as a painter and etcher, when he went to Amsterdam, where he settled down for the rest of his life.

Rembrandt never travelled either in Germany or Italy. He scarcely ever journeyed through Holland, though at the time of his marriage he visited Friesland and Guelderland. It is possible also that he visited Cleves, but this must have been purely accidental, and it in no way influenced his talent. In 1634 he married a girl of good family named Saskia van Ulenburch,

whom he appears to have tenderly loved, for we find her holding a considerable place in his works. Saskia died young, having had four children, none of whom survived their father, and only one of whom, Titus, lived long enough to be mentioned by biographers. Rembrandt married again, at what date is unknown a certain Catherina van Wijck, by whom he had two children. He also had a child by another woman, Hendrickie Jaghers, who is believed to have been his servant.

In spite of his brilliant promise, Rembrandt by no means passed an agreeable and quiet life. Upon the death of his wife his patrimony was dissipated, Saskia's dower had been encroached upon, and the painter was so involved in debt that in 1656 he was declared insolvent. His goods were seized, catalogued, and sold. Rembrandt, who up to that time had lived in his own house, situated at the entrance to the Jewish quarter, and consequently not far from the centre of the town, removed to a more modest lodging on the Rozengracht (Rose Canal). This reverse, the cause of which has not been ascertained up to the present time, in no way daunted his courage. On the contrary, he set to work with redoubled energy, and his most famous works coincide in date with the most troubled epoch of his existence.

He died in October, 1669, still insolvent, in spite of his continuous production and the considerable resources which the fees for his lessons and the abundant assistance of his pupils must have afforded him. His pupils were very numerous. The most

celebrated are Jacob Backer (born in 1609 at Harlingen, and died in 1651), Ferdinand Bol (born in 1611 at Dordrecht, and died 1681), Govert Flinck (born in 1615 at Cleves, died in 1660), Jan de Wet (born in Hamburg in 1617 (?)), Willem de Poorter, Johannes Victoor, Gerbrandt van den Eeckhout (1621—1674), Philips de Koning (1619—1689), Juriaen Ovens (1619—1678), Adriaen Verdoel (born in 1620), Fabritius (1624—1654), Samuel Hoogstraaten (1627—1678), Drost (1630—1690), Nicolaas Maas (1632—1693), Aart de Gelder (1645—1727), and twenty others—Leupenius, Furnerius, Jacob la Vecq, Christoph Pandiss, Hendrik Heerschop, J. Micker, Constantinus van Renesse, Herman Dullaert, Michiel Willemans, Johann Ulrich Mayr, Franz Wulfhagen, Gerard Ulenburg, Godfried Kneller, &c. &c., whose works are at the present day almost unknown, or at least so little known that their principal claim to glory is that of having frequented the studio of the great master.

Amongst these pupils, those who gained the highest reputation were Ferdinand Bol and Govert Flinck. FERDINAND BOL, born at Dordrecht in 1611, more than two years younger than Rembrandt, was one of the first pupils who frequented his studio. He had good natural ability, and readily acquired the methods of his master, and soon excelled in his art. His portraits, all of which show traces of Rembrandt's fruitful instruction, are superb works, worthy a place in the finest collection. The Louvre possesses four pictures of Ferdinand Bol, one of which has attained the honour of being hung in

the Salon Carré, which is sufficiently indicative of its merit. "A Meeting of Regents," which is still to be

FIG. 16.—PORTRAIT OF A PROFESSOR.—*Ferdinand Bol.*
(Museum of the Louvre.)

seen in the Leprozenhuis at Amsterdam, for which it was painted, is one of the most magnificent works ever

produced by the Dutch school. Unfortunately Bol did not remain faithful to his early teaching, but endeavoured to free himself from his tutelage. He made sacrifices to the taste of his time, and abandoned the sober and grave figures, the severe and sustained method of painting, the powerful light and shade of his school, to seek a fresh source of success in overwhelming allegory and in the imitation of Rubens. This was his ruin. His later works, painted in full light, are very inferior to those of an earlier date; their colouring is hard, glaring, and discordant, and in composition they are frequently bombastic and pretentious.

It appears that until about the year 1660 Bol remained the worthy pupil of Rembrandt. His canvas in the Leprozenhuis is dated 1649, and his masterpiece in the Louvre is of 1659. From this moment official commissions spoilt his taste and his painting. The "Allegory of Peace," which he painted for the Hotel de Ville at Leyden; "The Town of Enckhuyzen," which he represented in the form of an allegory; his grand compositions, "Fabricius in the Camp of Pyrrhus," "Moses," and the "Election of the Seventy," which he executed for the Hotel de Ville of Amsterdam, proclaim his change of style, while a painting of "Civic Guards," which can be seen at Gouda, marks his decline.

GOVERT FLINCK was also unfaithful to the man of genius whom it was his good fortune to have for his master. He was born at Cleves in 1615, and his natural tastes, which he showed at an early age, were dis-

couraged by his father, a laundryman by trade, who, being of narrow mind, despised the arts. Nothing less than the predictions of a certain Lambert Jacobsz, a fervent Anabaptist and a clever artist to boot, who went to Cleves in order to convert the inhabitants to

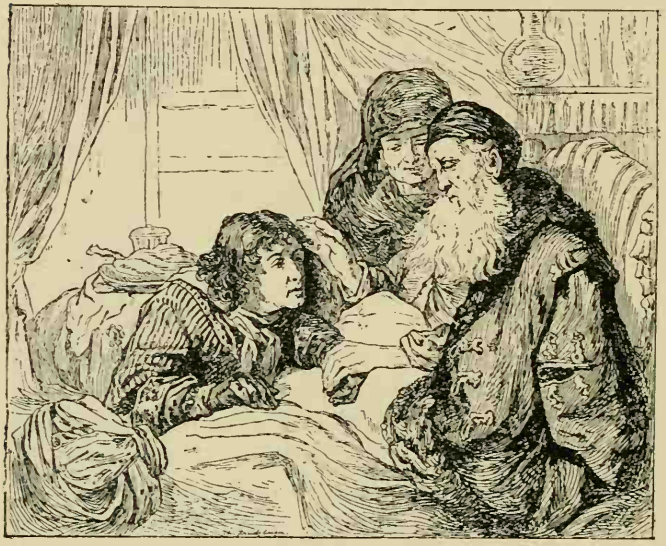

FIG. 17.—THE BLESSING OF ISAAC.—*Govert Flinck.*
(Museum of Amsterdam.)

the Mennonite doctrines, could remove the prejudices of Flinck's father, who then consented that his son should enter the profession of painting. Govert followed his master to Leeuwarden, where he joined Abraham Lambertsz, the son of Lambert Jacobsz, who was destined afterwards to make for himself a name

justly celebrated in art. With Jacob Backer, seven years his senior, Govert proceeded to Rembrandt's house at Amsterdam. It is supposed that it was about 1634 that the two young men arrived in the Dutch capital. The first canvases signed by Govert Flinck bear the date 1637, "A Young Soldier" in the Museum of the Hermitage and "The Blessing of Isaac" in Amsterdam, dated 1638, mark the highest point of his talent. From 1642 he obtained official commissions, and was entrusted with the painting of the meeting of the Civic Guards and Regents. At this time the influence of Rembrandt's teaching still shows itself in the works of Flinck. His treatment is broad, his colouring free and vibrating, his attitudes simple and natural, and his faces strikingly truthful. Without the passion of Bol, he nevertheless approached so near to Rembrandt that contemporaries have freely stated that, during his lifetime even, certain works executed by him were sold under the name of his master. An official commission, given to him in 1647, evidences the first change in his method. In the portraits of the "Arquebusiers of the Orange Banner" he approaches Van der Helst, grouping his figures together in a gentle uniform light, and entirely forgetting the great principles of subordination, by means of which Rembrandt attained such great results. At last, in 1648, in his vast picture of the "Peace of Munster" his transformation is complete. He now seeks his models in the Flemish schools, and the commissions given to him by the magistrates of Amsterdam only accentuate his apostacy. His

"Solomon asking Wisdom of God," and his "Marcus Curius Dentatus," which are still to be seen at the Royal Palace of Amsterdam, prove that of the marvellous teaching of his master he had preserved only great vigour of touch and a superior knowledge of the technicalities of his art.

Flinck died in 1660, and BACKER, his comrade, at Leeuwarden in 1651. Of the latter little is known. His contemporaries say only that he worked with extraordinary facility and rapidity. His portraits, which are to be seen at Dresden and at Munich, and the "Meeting of Archers," still at the Hotel de Ville at Amsterdam, exhibit real talent, but their dull colour and weak flesh-colouring are not pleasing.

Among the pupils of Rembrandt those who after Bol and Flinck most nearly approach the master as portrait and historical painters, are CAREL FABRITIUS, JOHANNES VICTOOR, or FICTOOR, or VICTOR, and NICOLAAS MAAS. Of Fabritius scarcely anything is known beyond the date of his death (1654), and consequently that of his birth, for Bleysvijk states that he died at the age of thirty years. He first studied at Amsterdam, with Rembrandt; Samuel van Hoogstraaten, who was his fellow-pupil, has preserved to us some of his ingenious repartees, which enable us to judge of his mind and his education. His birthplace is not known, but everything would seem to show that he first saw the light at Haarlem; at least his family must have had their origin in that town. At about the age of twenty-five he established himself at Delft, and there married a lady of quality. A few

years later he was killed by an explosion of gunpowder. He died young and so produced little, and

FIG. 18.—BEHEADING OF ST. JOHN.—*Carel Fabritius.*
(Museum of Amsterdam.)

the small number of works from his hand which have been preserved to us do not even bear his name.

They figure under that of Rembrandt in both public and private collections. Those of his works which have been found and authenticated are of the highest merit. His "Beheading of St. John" in the Museum of Amsterdam, his "Portrait of a Man" in the Museum of Rotterdam, his "Goldfinch," in the possession of Madame Lacroix at Paris, do honour not only to the painter, but to the school.

Even less has come down to us of the life of JOHANNES or JAN VICTOOR (working from 1635 to 1662), than of that of Fabritius, but his works are better known. It is probable that he worked in the studio of Rembrandt at the same time as Flinck, for on comparing the compositions of these two painters* striking resemblances will be discovered. Victoor is lavish in colour, and his compositions are carefully studied, but he lacks finesse. His colouring is rather stiff, and the effects of light for which his master's works are famous are altogether absent from his pictures. His "Isaac and Jacob" in the Louvre, his "Joseph Interpreting Dreams" in the Museum of Amsterdam, his "Tobit" in the Museum of Munich, are good honest and solid paintings, but nothing more. Victoor has also painted small subjects, scenes from everyday life, in which he displays both his strength and weakness.

NICOLAAS MAAS was chiefly distinguished for his

* Notably the "Blessing of Isaac." It is curious to compare the copy of this composition in the Louvre, which is attributed to Victoor, with that in the Museum of Amsterdam, which is by Flinck. See also No. 272 in the Dulwich Gallery, of the same subject, by Jan Victoor.

easel pictures, but as he painted some large compositions, notably "The Young Girl Leaning on the

FIG. 19.—THE SPINNER.—*Nicolaas Maas.*
(Museum of Amsterdam.)

Window" in the Museum of Amsterdam, and as a whole series of life-sized portraits are attributed to him, we have thought it well to reserve to him a place in this first division of Dutch painters.

Nicolaas Maas, of all Rembrandt's pupils, is perhaps the most successful in the management of his light. His interiors, lighted by a sunbeam thrown upon a wall, recall Rembrandt's style. Besides this they are painted with a fulness and power at once remarkable. His "Old Woman at the Spinning Wheel" in the Museum of Amsterdam, his "Dutch Home" and his "Lazy Servant" in the National Gallery, are paintings of the very highest merit. His "Inquisitive Servant" in the Six Collection is a work of the first order, but in this work his light is less concentrated and less brilliant. Maas's favourite colour seems to have been red. No artist uses this colour with more boldness or more success than he does in his earlier works ; and for this reason doubts have been raised if he ever did paint the series of large bewigged portraits which have been attributed to him, sombre and morose faces, uniformly set against a dark background. It is difficult to imagine the brilliant painter of "The Cradle" forgetting his skill in light and shade and his love of nature, to give himself up, as in these commonplace productions, to mannerism and affectation.

The pictures of G. VAN DEN EECKHOUT are also for the most part of small dimensions ; but of the whole school, these are the works which in composition and style most nearly approach those of Rembrandt, especially in the representation of Biblical subjects. Van den Eeckhout owed to his master not only his subjects, but his figures, their costumes, their attitudes,

and his skill in composition. He follows his master so closely that in many of his works we recognise

FIG. 20.—THE ADORATION OF THE MAGI.—*G. van den Eeckhout.* (Museum of The Hague.)

the copy, or the interpretation, of an actual work by Rembrandt. His treatment does not, however, pro-

duce Rembrandt's warmth and intensity. He is more confused, his effects are less striking, his composition is less life-like, and his colouring is more complicated ; in a word, he is only original at second-hand. The work by Van den Eeckhout in the Louvre, repre-

FIG. 21.—THE WOMAN TAKEN IN ADULTERY.—*G. van den Eeckhout.* (Museum of Amsterdam.)

senting "Anna Consecrating her Son to the Lord," the "Adoration of the Magi," in the Museum of The Hague, "The Woman taken in Adultery," in the Amsterdam Museum,, are the most curious imitations known of Rembrandt's style in the representation of the Holy Scriptures.

AART DE GELDER and SAMUEL VAN HOOGSTRAATEN also drew their inspiration from the great master as far as the representation of Biblical scenes and the management of drapery is concerned. They owe to him their method of composition, as well as their ideas of light and shade, but in both these particulars they are immeasurably his inferior. JURIAEN OVENS more nearly resembles Rembrandt in style, although he early acquired a manner of his own, devoting himself especially to night effects. His touch is powerful, broad, and soft, and his colouring is vigorous. His faces are distinguished, moreover, by uncommon vividness and animation. His "Conspiracy of Claudius Civilis" and a painting of "Regents," both of which are at Amsterdam, stamp him as one of the most devoted disciples of Rembrandt.

There still remain to be mentioned amongst the followers of this master, PIETER VERELST, who imitated him in his portrait painting, and WILLEM DE POORTER and FRANS DE WETTE, both of whom give evidence of his influence in their interpretation of sacred subjects. But in spite of their precision of execution they are only little masters, whilst others infinitely greater and more important in every way recommend themselves to our attention.

Amongst the portraitists of the 17th century who rivalled the reputation and influence of Rembrandt, the first place certainly belongs to Van der Helst. BARTHOLOMEUS VAN DER HELST was born in 1613, and appears to have studied under Thomas de Keyszer. He commenced early, and in a short time acquired an

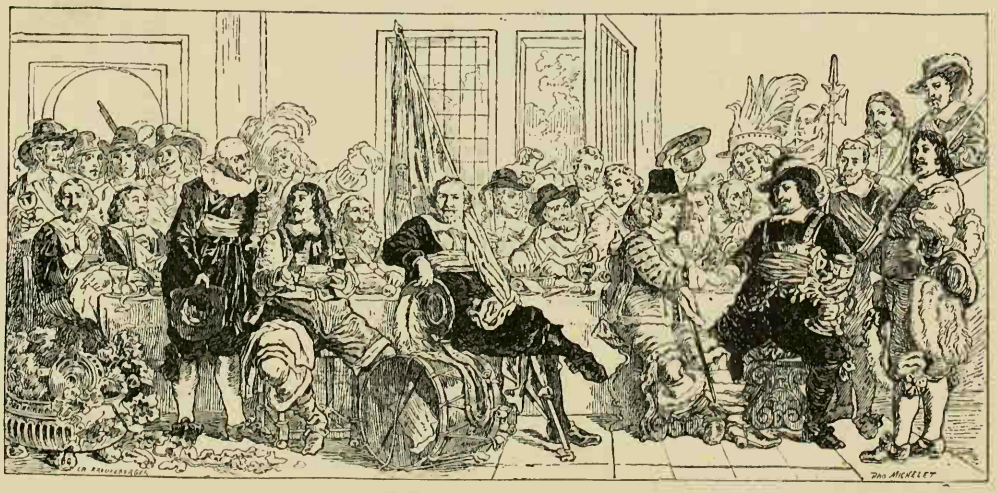

FIG 22.—THE BANQUET OF THE CIVIC GUARD ON THE OCCASION OF THE PEACE OF MUNSTER.—*B. van der Helst.*
(Museum of Amsterdam.)

extraordinary reputation. His painting is clear, precise, irreproachable as far as truthfulness goes, while the correct balance with which he arranged his groups, the masterly manner in which he drew his figures, the expression he gave to his faces, the perfect harmony which he succeeded in establishing between the age and the profession of his figures, and the attitude, mien, and expression of each one, are qualities which attracted the highest admiration of his contemporaries.

He was rigidly correct when he painted a vast picture containing fifteen, twenty, or even thirty civic guards or as many regents ; each was sure to retain his own personality. The individual was never sacrificed to the general effect, and the artist was particularly careful to place all his figures in a strong, clear light. The technical knowledge necessary for Van der Helst to accomplish this homely task his admirers themselves do not even suspect. No one in the whole Dutch school could draw a face or a hand better than he ; no one could draw a figure, whether reclining or seated, better than he ; no one knew better how to express harmony between gesture and feature, between character and attitude, between the details and the whole work. With reference to his grand "Banquet of the Civic Guard," which comprises no less than twenty-four figures, it has been said, that if all the hands and heads of his figures were to be cut out of the canvas and thrown indiscriminately into a basket it would not be difficult to replace them afterwards upon their respective figures. This is great praise, but it is applicable to all his works. Amongst

all the figures that have been painted by Van der Helst, there is not perhaps a single one faulty in design or negligently executed.

Unfortunately, this admirable exactness which so forcibly attracted the patrician clients of that time appears to us now singularly cold. In spite of his magnificent qualities he was wanting in subordination. The absence of aërial perspective, the precision of detail, which sometimes bring forward into the foreground figures which should have remained behind, are irritating, and spoil the general effect.

In his isolated portraits, however, or in certain of his groups in which these defects are less prominent, the charm is complete, and the beauty of the work is absolute. In the "Judgment of the Archer's Prize," which is to be seen at the Amsterdam Museum—(a reduction of it is in the Louvre)—it is difficult to decide which is the more admirable—the elegance of the pose, the bearing of the figures, the delicate and conscientious truthfulness to nature, the general harmony of the picture, or the perfection of the details. This picture may certainly be counted amongst the most beautiful specimens of portrait painting which Dutch art has ever produced.

In spite of his renown, and of the favour which he enjoyed amongst his most illustrious contemporaries, Van der Helst had few pupils—at least, no painter has ever attracted attention to himself by claiming Van der Helst as his master. Amongst the portrait painters who resemble him, or who appear to have been inspired by him, we may mention

JOANNES SPILBERG (1619—1690), PIETER NASON and ABRAHAM VAN DEN TEMPEL (1622—1672). But although Van den Tempel—who was the pupil of his father Lambertsz Jacobsz* (whom we mentioned when speaking of Govert Flinck), and of Van Schooten—introduced into his portraits an elegance of finish and design and a mastery of his art which recall Van der Helst, although he joined to the magnificent abilities of the Amsterdam painter a certain graceful mannerism which would seem to be taken from Van Dyck, it is by no means certain that he ever knew either the one or the other of these two painters; for we know that after quitting Leeuwarden he lived at Leyden, and that whilst still very young he went to England, where he appears to have remained a long time. As to Pieter Nason, who it is believed was born at The Hague, he appears to have been the pupil of Ravesteyn, while Joannes Spilberg was the pupil of Govert Flinck.

Nothing less resembles the subdued, correct, skilful, and sustained talent of Van der Helst than the vivacious and unrestrained genius of the ready-witted FRANS HALS. The one produces by his brush a calm truthfulness, whilst the other exhibits an impetuous ardour—the former attempts to produce nothing which he has not carefully studied beforehand, the arrangement of his work being as methodical as that of a

* Abraham Lambertsz borrowed the name of Van den Tempel from a stone which served as the sign of his house at Leyden, which stone represented the Temple of Jerusalem. (*See* "Houbraken, groote schouburg.")

mathematician, whilst the other is carried away by his impetuous vivacity, his boundless imagination,

FIG. 23.—THE JESTER.—*Frans Hals.*
(Museum of Amsterdam.)

by which he speedily attained the extreme limit of freedom of execution. The vigour of his touch, his

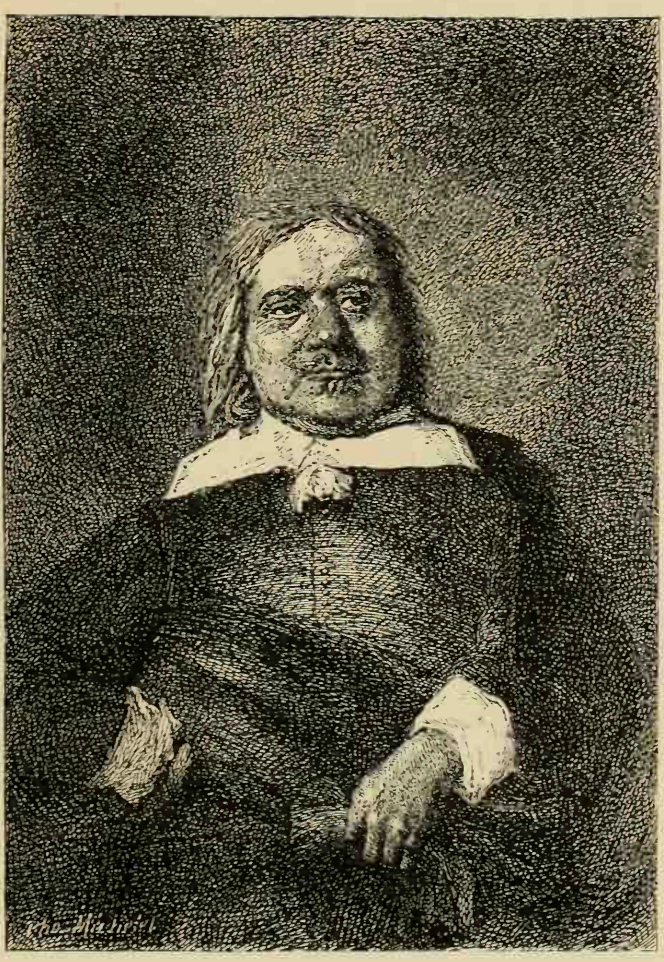

FIG. 24.—PORTRAIT OF A MAN.—*Frans Hals.*
(Collection of Van Pallandt.)

brilliant colouring, his forcible contrasts and unexpected harmonies are all united in his spirited works, and constitute a sort of rubicon which cannot be overstepped. It is impossible for art to be carried farther in this direction.

As he was born at Malines in 1584, it would appear that according to his birthplace Frans Hals did not belong to the Dutch school, and moreover the date of his birth places him outside that golden century the splendour of which we are briefly tracing; nevertheless, he belongs to both in a double manner. If he was not born in Holland he went thither very young.

Almost from the cradle he was settled in Haarlem, the place where his family originated, and when he died (in 1666), aged eighty-two years, he had been preceded to the tomb by a great number of the painters whose names we have mentioned. So much for his life. As for his talents, though his vigorous drawing recalls by its boldness the masterly methods of Rubens, his manner of giving to his works a sustained light, his style of composition, and the choice of his subject, place him unmistakably in the Dutch school. The place which he occupied in this school is one of even extreme importance, for it must be presumed that his example incited the greater part of the portrait painters who were his contemporaries to render their execution broader. In other ways he had considerable influence over them, and never was influence better exercised. No one, either before or after him, ever attained the marvellous exactness with which he places flesh tints in juxtaposition, without their

mixing together, just as they come from the palette. No one either before or after him ever surpassed him in firmness of drawing, harmony of composition, or power of execution. His astonishing facility occasionally carried him away into an excessive breadth and boldness of touch, which sometimes came near to the decorative style. His irregular life, his love of good cheer, and his devotion to Bacchus, were too often the causes of the want of finish to his pictures, many of which are consequently imperfect; but no artist ever manipulated his brush with such firmness, freedom, and life. In consequence of his extraordinary ability, Frans Hals has been called the personification of painting.

In order properly to know and appreciate Frans Hals he must be seen at Haarlem. Those who have not studied the magnificent meetings of the "Civic Guards," his "Arquebusiers of St. George," his "Officers and Non-commissioned Officers of Cluveniers," and, in another field of art, the portraits of Beresteyn, do not know him, or know him but imperfectly.

His pictures in the Louvre are not sufficient to enable us to judge adequately of his talent. His portrait of "Descartes" is a second-rate work, as are the Bohemian "Hille Bobe," as well as the "Portrait of a Woman" in the La Caze collection. But considering his work on the whole, Hals assuredly carried art to a higher point of excellence than any other painter.

It is a remarkable fact that of these three great painters—Rembrandt, Van der Helst, and Frans Hals—each with varying talents and merits, and all

reaching the first rank, only one founded a school and trained pupils who imitated him. Rembrandt—the inventor, the poet, the dreaming genius—whom we have already described, succeeded in infusing his methods and his ideals not only into the minds of his direct disciples, but also into those who were his pupils at second-hand. His influence, although strongly assailed by his adversaries, and clamorously disowned by his contemporaries, asserts itself in a great number of his fellow-painters. Van der Helst, skilful and methodical as he was, whose talent was so correct and well governed, who, in his time, commanded great admiration, and whose work so well represents the masterly qualities of his race, had no pupils. Frans Hals, the impetuous and enthusiastic painter, absolute master of his art, gifted besides with the keenest observation, dazzled his contemporaries by his marvellous facility, gathered round him many pupils, but had not a single imitator. Neither his brother Dirk Hals, nor Brauwer, nor Adriaen Van Ostade endeavoured to follow in the track of the bold master who had taught them their art. As regards FRANS HALS, the son, and GERARD SPRONG, they painted good portraits, but they were so far behind their teacher that they can only be called his votaries. The reason of this inequality of influences is explained by the nature of the talent of these three great artists—Frans Hals was the artist of fine temperament, Van der Helst the artist of technical skill and good taste, while Rembrandt alone possessed the contagious influence of genius.

Before passing to the second class of the Dutch

school, which comprises the painters of easel-pictures, such as interiors, conversations, societies, and peasant scenes, we must mention some artists of the second rank who, by their talent, have acquired a certain renown in historical and portrait painting. These are Jacob Gerritsz Cuyp, Cornelis Verspronck, Jan Roodtseus, Hoeckgeest, Cornelis Janson van Ceulen, Mytens, Lievensz, Pieter de Grebber, Nicolas de Helt Stokade, the De Brays, and Cornelis Poelenburg.

Jacob Gerritsz Cuyp, born in 1575, a contemporary of Ravesteyn and of Mierevelt, certainly would deserve to be placed amongst the precursors but for his dryness of execution and his moderate talent, which prevented his exercising even a restricted influence upon his direct posterity. He belongs to that group of second-rate portrait painters, whose destiny it is to be forgotten ; and if he has emerged for a moment from obscurity, this has been brought about only by the reflected glory of the name of Aalbert Cuyp.

Cornelis Verspronck, with more talent and broader style, merits a place amongst good portrait painters. Unfortunately, we know nothing of his life, and it is as much as we can do approximately to assign a date to his existence.

With Roodtseus we are a little more fortunate. We know that he came from Hoorn, where he was born about 1611. He was besides, the co-disciple of Rembrandt with Pieter Lastman. His features are known to us by his own portrait, and his town is justly proud of his vast pictures.

As to Joachim Hoeckgeest, who painted two

superb portraits, which are in the Municipal Museum of The Hague, he entered the Corporation of Painters

FIG. 25.—PORTRAIT OF A MAN.—*Cornelis Verspronck.*

of that town in 1610, was appointed master of that corporation in 1623, and Dean in 1626.

CORNELIS JANSON VAN CEULEN, whose compositions are invariably in good taste, is an agreeable

colourist, although his flesh-tints may be somewhat sickly and faded. He is better known to us than the last-mentioned artist, and his works are less rare. He was born in 1590, and went to England in 1618, where he was much appreciated. He remained there, says Walpole, until 1648, about which time he returned to Holland, where, until the year 1665, that of his death, he continued to paint portraits with a certain success.

DANIEL MYTENS, born at The Hague, about the same time as Janson van Ceulen, was also called to the English Court. For some years he filled the post of Painter in Ordinary to the King, at a salary of £20 a year. He returned to Holland, and little is known of the second half of his life. His painting is fine and careful, and his silvery colouring gives a certain charm to his portraits.

JAN LIEVENSZ is also one of the band of Dutch painters who visited England. Born at Leyden in 1607, he set out for London in 1630, then returned, and settled at The Hague, where it is said he died insolvent. Although he studied with Lastman and was the comrade of Rembrandt, with whom he always preserved bonds of friendship, he conceived a strong admiration for Van Dyck during his stay at Antwerp, traces of which are to be found in his portraits.

PIETER DE GREBBER and SOLOMON DE KONING (1609—1674), had a less roving disposition, and remained faithful to their country. Both were subject to the influence of Rembrandt. Grebber also instructed one pupil who acquired some renown—PIETER VAN DER FAES (1618—1680), better known

by the name of the Chevalier Lely, who passed the greater part of his life in England.

The DE BRAYS were three in number. SALOMON (1587—1664), the father, a painter of merit and architect of renown, and his two sons—JACOB, who died of the plague the same year as his father and was a portrait painter of some talent, and JAN, who died at Haarlem in 1697. The last-named painted after the style of Rubens and of Van Thulden, and he is well represented in the museum of his native town.

It is necessary to say a word about NICHOLAS DE HELT STOCKADE (1614—1669), born at Nymegen, an honest and conscientious artist, who, after having visited Italy and France, returned to Amsterdam, where the burgomaster commissioned him to execute an immense picture, "Joseph and his Brethren in Egypt," which is still to be seen in the king's palace. We terminate this long list by CORNELIS POELENBURG (1586—1660). Although he was much more of a landscape painter than an historical painter, nevertheless, he belongs to our first division by his education, for he was a pupil of Bloemaert; by his associations, for he was on terms of friendship with Elzheimer, whom he visited in Rome and attempted to imitate; and, lastly, by the pains he took to enliven his graceful landscapes with nude figures, goddesses, nymphs bathing, or antique shepherdesses, giving to his works a classical tone which connects them closely with historical painting.*

* See No. 14 in the Dulwich Gallery; a carefully-painted picture, the figures of a Satyr and Nymphs having an enamel-like surface.

CHAPTER VI.

PAINTERS OF GENRE, INTERIORS, CONVERSATIONS, SOCIETIES, AND POPULAR AND RUSTIC SCENES.

THE second class of Dutch painters is certainly the richest in masterpieces as well as the most interesting, besides which it holds a special place in the history of art. In fact, it was in Holland that genre painting originated, and we find the greatest number of its representatives in the Dutch school.

In Italy this new and special style is only represented by a very limited number of artists, belonging for the most part to the Venetian school; whilst in France we have to wait until the eighteenth century, when the school of the so-called "Little masters" flourished, to meet with a parallel to the brilliance of Dutch genre painting. Upon the shores of the Zuyder Zee, however, we find from the very beginning an army of able artists cultivating with incomparable talent, and with extraordinary skill and variety, all the branches of this popular and charming art.

This, however, is easily intelligible; in France as well as in Italy, popes and kings, princes and prelates, or religious congregations, commissioned artists to

paint pictures, which were intended to decorate palaces, churches, and convents. In these countries art formed a part of public life, and hence the dimensions and subjects of the pictures. In appealing to the feelings of the masses, it was necessary to employ the language which they could best understand, illustrating, for example, facts already known to them, or such as would by their great charm or sacred character interest or move them.

In Holland, as we have already said, the circumstances were different. In that country, which was Protestant in religion, character, and manners, there were no longer any palaces, churches, or convents worthy of decoration, and therefore the cultivation of the painter's art fell into the domain of private enterprise. Pictures must necessarily partake of the character of the place they are intended to adorn, and accordingly the scenes represented in Dutch pictures were made to harmonise with the familiar events of everyday life. In the South, on the contrary, art belonged to the sphere of public life, and was, therefore, severe, solemn, and dignified, while in Holland paintings were private property, and therefore were flexible in character, and accommodated themselves to the taste, intelligence, and fancy of their possessor. Hence we account for the existence of those curious and varied subjects embracing all the phases of daily life, from refined conversations, concerts, and receptions in cosy boudoirs, to popular orgies and tavern brawls.

The smaller Dutch masters are said to be lacking

in taste, and certain ill-natured people repeat with a kind of pleasure the formula of ostracism which escaped from the lips of his august majesty, Louis XIV., "Away with those monsters!" (*Eloignez de moi ces magots*). We ought first, however, to determine the meaning of the word "taste." If it means an unhealthy pallor and slenderness in the composition of the figures, a languid bearing and a studied effeteness in their pose, it is true that the Dutch masters of the grand epoch do not excel in "taste." If, on the contrary, it means an agreeable choice of figures, both elegant and correct, draped with care and posed, at the same time, in natural and graceful attitudes, we think it would be difficult to be more tasteful than were Terburg, Metzu, Gerard Dow, Pieter de Hooch, Mieris, and Netscher.

But before dealing with these painters of elegance, it will be well to consider the new style of genre created by the Dutch, and to trace the origin of their style, and study its development.

On account of the comparative meanness of the public buildings, the earliest painters, those whom we have called both "primitives" and "precursors," had been obliged to represent figures on a small scale. Their sacred pictures, polyptychs, and altar-pieces had already familiarised them with scenes of interiors; for their little dramas, taken from the Holy Scriptures, are played by persons living and acting amid the surroundings of their own time. We have seen, in the second place, that Pieter Aarsten was one of the first to abandon religious subjects in order to represent

scenes of everyday life, whilst Vredeman de Vries and Steenwijck devoted the skill and knowledge of perspective they had acquired to the representation of the interiors of palaces and churches. Almost at the same time Blockland painted a few modest interiors, whilst Mierevelt, his pupil, returned to Delft very clever, Bleyswijck tells us, in painting kitchens and other homely scenes. At last, abandoning altogether this conventional style, Averkamp, Esaïas van der Velde, Dirk Hals, and Adriaen van der Venne commenced to enliven their paintings of drawing-rooms, inns, and landscapes with quaint and curious little figures. They are really the first painters of genre in the Dutch school, and therefore we will commence with them.

Little is known of HENDRICK VAN AVERKAMP. The date of his birth is uncertain. Some biographers mention his death as taking place in 1663. He was surnamed the Dumb Man of Campen, not, it is stated, on account of a physical infirmity, but on account of his silent habits. He painted a comparatively large number of small, lively, and amusing little scenes, drawn, it is true, rather clumsily, but, at the same time, warm in colouring. The greater number of these small pictures are now unfortunately lost or injured. In Holland the museum at Rotterdam is the only public gallery which possesses a picture of his, "A River View." The Suermondt gallery had a similar picture, which is now in the museum at Berlin. This curious picture would be classified as a landscape were it not that the landscape in it is simply an accessory, whilst its most important features are the numerous

and varied figures so peculiar to Averkamp, and which make this singular artist a painter of genre.

The life of ESAIAS VAN DER VELDE is somewhat better known than that of Van Averkamp, and his works are more popular. It is believed that he was born in 1587, and lived alternately at Haarlem and Leyden. A certain vigour of touch and a hasty boldness would lead to the supposition that he had taken lessons from Frans Hals, or, at least, that he had known him. His "Conversations" are still famous, and they enjoyed for a long time a great reputation in Holland. He also painted cavaliers, soldiers, fires, and cavalry combats, and in all these varied subjects he laid the foundation of a great number of ingenious styles, which were soon to find distinguished interpreters among his successors. His productions are somewhat unequal, but those which he carefully executed stamp him an artist of very remarkable talent, not only in imagination, but in composition, colour, and execution.

The artist whose works most resemble those of Esaïas van der Velde is DIRCK HALS, and the similarity of execution in these two painters has given rise to the belief that they both studied under the same master. Dirck was the younger brother of Frans Hals, and was born at Malines in 1589. He followed his elder brother to Haarlem, where he died in 1656, that is to say, ten years before him. Dirck was a clever artist, at least as far as may be judged by his works, which are, however, extremely rare. His figures are amusing, graceful in manner, and espe-

cially interesting from their costumes, which belong to his own time, and now appear somewhat strange and extravagant.

The works of ADRIAEN VAN DER VENNE are still better known, and the influence they exercised upon the progress of art was far greater. Born at Delft the same year as Dirck Hals, Adriaen at first studied for his degree at Leyden, and it was only on leaving the university that he devoted himself to painting. His master, it was said, was Van Diest, an artist of little renown, whom he quitted after a short time. He returned to Delft, and thence passed into Zeeland, settling down at Middelburg, where his brother was in business as a bookseller. He lived for a long time in this latter town, numerous views of which are found amongst his drawings, and particularly in the illustrations with which he enriched one of the editions of the poet Cats.

The literary tastes which he had acquired in his academic studies led Van der Venne to paint allegories, which were much in vogue in the learned world of his time, but he always tempered what there was of unreality in these allegories by adding to them a multitude of portraits. He was a clever draughtsman and a warm colourist, he never hesitated to introduce even into the same landscape hundreds of little figures, each having its own characteristics and individuality. His "Fishing for Souls" in the Museum of Amsterdam, and his "Festival," to be seen in the Louvre, both political allegories, are two pages of history of the highest merit and interest. He was an

ardent Calvinist, and a great admirer and devoted partisan of the Princes of Orange, to whom he was for some years portrait painter in ordinary. He painted these princes with his usual spirit, on horse-

FIG. 26.—PORTRAIT OF A MAN.—*Anthoni Palamedes.* (Museum of Brussels.)

back, and surrounded by their staff. He also painted much in neutral tint. Giving full scope to his caustic humour, he sketched in this unpretentious medium crowds of beggars, brawls of vagabonds—showing the contortions and deformities of his hideous

models—and in this ungraceful style he showed himself a worthy rival of Jacques Callot.

Some biographers state his death to have taken place in 1622; others better informed, after ascertaining that he figured in 1656 upon the registers of the Pictura Society of The Hague, have concluded that he died about 1660. Taking into account the long time necessary for the execution of each of his complicated works, and the great number which have come down to us, this latter date is the only one admissible.

The Palamedes also were natives of Delft, and being of a less roving disposition than Van der Venne, they passed the whole of their life in that town. It was not, however, to this eminent master, their townsman and precursor, that they turned for instruction and counsel. They took Esaïas van der Velde for their master, and sought by his inspiration to discover original lines for themselves. The elder ANTHONI PALAMEDES, born in 1600, painted portraits and refined *Conversations.* His portraits, rather stiff and dry, perhaps, are skilful in execution and clear and brilliant in colouring. His interiors, which represent for the most part drawing or dining-room scenes, are filled with little figures at meals or at musical entertainments. Sometimes he enlivens the palaces and churches which his friend DIRK VAN DEELEN (1607—1673) loved to represent in majestic perspective, with his small figures. In this somewhat limited style it can easily be understood that Anthoni Palamedes repeated himself often, but the light and

spirited pose of his figures, his bold touch, and the skill with which he makes the outline of his little groups stand out against a background painted in transparent colour, please the eye, charm the mind, and lead us to overlook many defects of style. Anthoni was admitted early into the guild of St. Luc,

FIG. 27.—THE CONCERT.—*Anthoni Palamedes.*
(Belonging to the Dowager Madame de Jonge at The Hague.)

in which he fulfilled the important function of Dean, and died in 1673, after being twice married.

His brother, PALAMEDES PALAMEDESZ (1607—1638), his junior by seven years, was born, according to Bleyswijck, in London, during a journey which his parents (his father being an engraver on precious stones) made to the other side of the Channel at the request of the King of England. On his return to

Delft, Palamedes worked in his brother's studio, and as the latter tells us, he also studied the works of Esaïas van der Velde. Palamedes, received into the guild of St. Luc at the age of twenty years, devoted his energy to a new form of art then recently brought into fashion by Esaïas, namely, the representation of battles, hand-to-hand combats, and cavalry charges, in which last style he excelled. Although he was deformed, he was endowed with an energy and ardour which he communicated to his canvas with great power. His skirmishes are furious, and his onslaughts so impetuous, that they furnished inspiration for the poets of his time. Unfortunately Palamedes died aged scarcely thirty-one years, leaving therefore but few works, which are now dispersed, and of which it is difficult for us here to give an extensive criticism.

This kind of warlike composition was then much in vogue. At that time Holland, free from foreign oppression, had carried war into Germany and Flanders. Under the valorous leadership of the *Stathouders*, amongst whom were some of the greatest generals of the time, their armies overran Brabant, and even reached the banks of the Rhine. Not a week passed without bringing to the peaceable citizens of the Dutch towns the news of some daring exploit, the capture of a town, a hard-won victory, or a forced retreat of the enemy. By such news the public imagination was inflamed, the patriotic chord was touched, and the citizens at home, carried away by their feelings, imagined they were taking part in active warfare. The painter of the time, as the interpreter

of the prevailing sentiment, was led to picture upon his canvas the terrible episodes which filled the mouths of the newsmongers, supplying by his imagination such details as were wanting.

Another pupil of Esaïas van der Velde, JAN ASSELYN (1610—1660), also excelled in painting these brilliant but fanciful scenes. At the Museum of Amsterdam may be seen a cavalry charge painted by him, which is one of the masterpieces of the style. In the midst of a terrible combat a mounted officer in grey uniform, with feathers and red sash, is springing towards the spectator with superb fury, whilst other combatants, cavalry and infantry, are exchanging blows in heroic fashion. It was, however, only on his return to his own country that Asselyn devoted himself to the representation of war. At twenty years of age he set out for Italy, where he remained from 1630 to 1645, and commenced his career by painting rustic scenes, shepherds, and flocks. In these peaceful compositions, as well as later in his combats, charges, and skirmishes, he gives proof of a perfection of design, of skill in light and shade, and of harmonious treatment of colour, not often met with. In some of his Italian landscapes, such as the "View of the Tiber," and his "Undulating Landscape," both of which are in the Louvre, are to be found a poetical feeling and a charm incontestably above the average.

It was not towards Italy that DIRK STOOP (1610—1680) turned his steps. Stoop, a contemporary of Asselyn in the truest sense of the word, since he was

born in the same year, lived for a long while in England,* and his sojourn there decidedly influenced his imagination. He also painted battles, as his "Cavalry Fight" in the Museum of Berlin testifies. His composition is lively and his drawing correct, but we find that he only had a feeble conception of grouping, and his manner was rather dry and hard. His sojourn in Portugal, where he obtained the favour of the Royal Family, does not appear to have influenced his style of composition. His easel works—small picturesque scenes—are generally agreeable, and show great similarity to the works of his countrymen—his "Halt at the Inn" and his "Rest at the Fountain," in the Brussels Museum, for instance, being very Dutch, if not in subject, at least in execution.

PIETER CODDE (1610—1658) and JEAN LEDUCQ, both disposed to a quiet existence, do not appear to have left Holland at all, and it is, no doubt, on account of this circumstance, that their execution was sombre, and that their works are sometimes confounded with those of Palamedes. Little is known of these two painters, and it is only recently that light has been thrown on the life of Pieter Codde.† It has been discovered that he came of a good and even

* Walpole, who mentions his stay in England, says that he had two brothers, Roderigo and Theodore; these two Christian names being simply fanciful translations of the Dutch name Diederick, we must conclude that these three artists, revealed by Horace Walpole, are one and the same person. Nevertheless, the mistake is a singular one, and worthy of being noted.

† See "L'Art et les Artistes Hollandais." Vol. III. Paris: A. Quantin.

rich family, and that he lived in Amsterdam. As to Leducq, it is said that he occupied an influential position at the Hague, and that in 1672, at the time when his country was threatened with invasion by the French, he enlisted. War scenes, therefore, were not strange to him. His "Corps of the Guard," and his "Soldiers playing Cards," at the Berlin Museum, sufficiently indicate this.

Nevertheless, in the representation of military halts, groups of soldiers, camp scenes, skirmishes, and warlike actions, the first place belongs to PHILIPS WOUWERMAN.

Wouwerman was born at Haarlem in 1620, and was the pupil of Wynantsz, who taught him landscape painting to perfection, whilst in animal and figure painting he took as his master Pieter van Laer, of whom we shall speak shortly. He commenced by painting Biblical subjects. The "Angels appearing to the Shepherds," as well as the "Preaching of St. John the Baptist," which can be seen at the Hermitage, show us the early bent of his mind. Not obtaining by his sacred representations the success which he hoped for, he devoted his talent to the interpretation of military subjects, and soon formed for himself a style of his own, in which he has never been equalled.

His compositions, in which horses form an important part, reveal a delicate appreciation of the picturesque. His figures and animals are drawn with infinite art, and it is generally a white horse which forms the principal luminous object in his pictures.

His colouring manifests a charming and well-sustained harmony, and he combines with an extraordinary delicacy of execution a touch of exceptional power. When we consider the many excellent qualities which were united in Wouwerman's carefully-executed

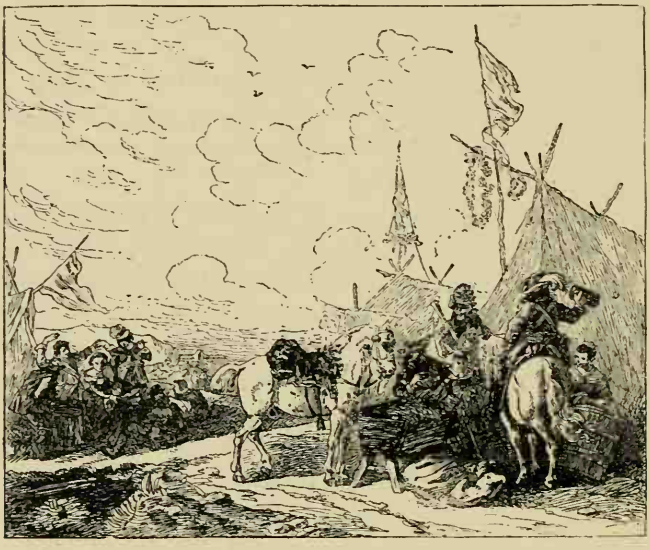

FIG. 28.—AN ENCAMPMENT.—*Philips Wouwerman.*
(Museum of Amsterdam.)

works, we might well expect him to have produced but little; this, however, is not the case. Smith has catalogued eight hundred of his pictures. Such a number of works of varying importance, but all of high merit, executed during a lifetime comparatively short, proved that Wouwerman was not only endowed

with an incredible facility, but that he was possessed of an ardent love of work. It will be understood that in the execution of such a vast mass of work the painter may have often repeated himself. We observe that this was frequently the case in scenes of little interest.

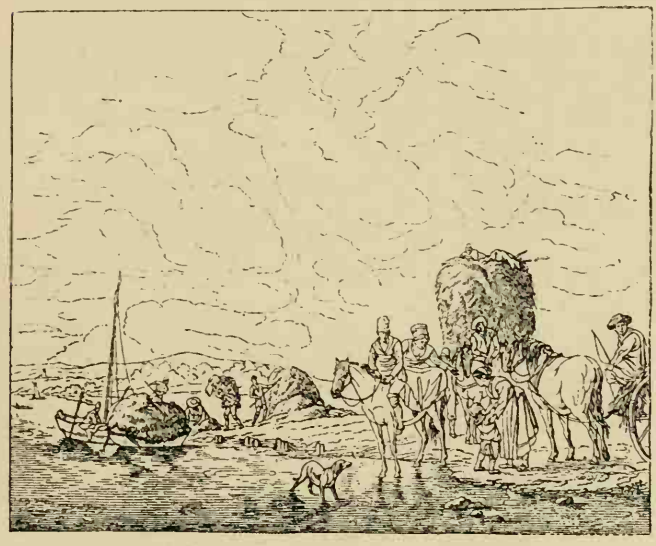

FIG. 29.—THE FORD.—*Philips Wouwerman.*
(Museum of The Hague.)

But there is scarcely one of his works which, taken by itself, is not striking, not only by the perfection of certain parts of it, but by the scientific composition, skilful arrangement, and dramatic sentiment of the whole.

Three different and distinct manners are known

in which our artist conceived and executed his pictures. The first shows him undecided in the choice of his subjects, not having as yet definitely adopted as his speciality subjects of war and the chase. He paints Biblical scenes, we have already mentioned, as marine subjects and pasture lands, while

FIG. 30.—ARRIVAL AT THE INN.—*Philips Wouwerman.*
(Museum of The Hague.)

he places in the foreground of his favourite compositions groups of men and horses, heavy in execution and in an indifferent light.* We notice in his second manner an added grace in his figures and animals, together with an increased firmness and softness of

* See in the Dulwich Gallery, Nos. 64, 23, and 144, for examples of the early style.

FIG. 31.—GREAT BATTLE.—*Philips Wouwerman.*
(Museum of The Hague.)

touch, besides which a superb amber light, the golden reflection of which gives a warmth to all it falls upon, floods his compositions.* Lastly, in his third manner, which he appears to have adopted between 1655 and 1660, his colouring is modified, and from warm tones it changes to a lighter and more silvery style, but thanks to the marvellous delicacy of the execution, it still preserves a certain amount of the charm of his previous manner, although it is colder and dryer.

These three manners are easily distinguishable in a considerable number of Wouwerman's works in the great museums of Europe. In the Louvre no less than fourteen of his pictures are to be found. The Royal Museum at Amsterdam possesses twelve. The Mauritshuis at The Hague has nine, and of these latter one of the largest, if not the largest, is a battle piece of great force and astonishing execution. In the Louvre the "Departure for the Chase" and the "Cavalry Charge" are specimens of his second style, whilst the "Fat Ox in Holland," and the "Stag Hunt" clearly indicate the modification which the charming and delicate talent of this artist underwent later on.

The immense success which his light and graceful compositions attained even during his life produced many imitators. His two brothers†—PIETER (1626—

* See Nos. 125, 126, 228, 137, and 173 in the Dulwich Gallery, as examples of the master's middle and best time. No. 136 is a later work.

† Two pictures in the Dulwich Gallery, Nos. 63 and 64, exhibit the difference of style in the works of the brothers.

1683) and JAN (1629—1666) are the two which most nearly resemble him. The former, a pupil of Philips, succeeded in imitating his brother so well, that the greater part of his pictures, owing to a confusion of the initials, have been introduced into the trade as being the productions of his elder brother. His colour is, however, more opaque, his execution less brilliant, his drawing less skilful, and his touch less free. A "View of the Tower and Gate de Nesles," in the Louvre, appears to indicate that Pieter visited Paris, and remained some time on the banks of the Seine. As for Jan, he generally painted canal views; and plains, which he filled with horsemen and soldiers, military marauders, and huntsmen. His compositions are lively, his touch skilful; but he remains very far behind his brothers, and it is only now and then that his pictures recall to mind the talent of his elder brothers.

HENRI VERSCHURING, born at Gorcum (1627—1690), also painted scenes of military adventure, battles, and brigandage with a certain aptness of invention. P. C. VERBECK, too, is known by his compositions in this style, notably by his "Skirmish of Oriental Cavaliers," which is in the Museum at Berlin. But the artist who, after Pieter and Jan, approaches nearest in style to Philips Wouwerman, was his pupil BAREND GAAL. This clever artist, however, has to a great extent been cheated of the renown due to his scientific acquirements and to his natural talent, for speculators seized upon his works in order to pass them off under higher-sounding and better-known

names. His painting, however, is less fine, less transparent, less soft in tone, and more commonplace than that of Wouwerman, to whom the greater part of his works are now attributed. His execution is heavier, his figures less graceful, and his horses more clumsy. The Museum of Rotterdam and that of Leyden are the only two in Holland which possess any of his works. In the Museum of the Hermitage there are two of his pictures.

PIETER VAN LAER (1613—1674) we have reserved for the last of this group. Although older than the greater number of the artists whom we have just mentioned, and although he served as their master, Pieter van Laer is the one who forms the connecting link between war painters and those who devoted their talent to rustic scenery. Born in 1613, Van Laer, whilst still young, left his country to establish himself at Rome. He remained there sixteen years, and returned with great abilities. a well-merited reputation, and a new surname. He was called Bamboccio, or Bamboche, according to Dr. Waagen, in consequence of a physical deformity, and, according to other biographers, on account of the subjects to which he devoted his talent.

At a time when *noble* compositions were in vogue, he painted exclusively country scenery, tavern brawls, and rural orgies. A remarkable skill of composition, a lively idea of expression and movement, correct design, and warm and sometimes luminous colouring, a large and spirited touch, caused his works to be esteemed by the men of taste of his country,

whilst his skilfully-arranged landscapes recall Poussin and Claude Lorraine, preserving, at the same time, a slight pedantry, which, instead of disfiguring them, on the contrary, makes them attractive. The Louvre possesses two charming pictures of Pieter van Laer, "The Traveller in Front of an Inn" and "The Shepherd's Family," which may be counted amongst the best works of his style. The Cassel Gallery possesses three exquisite compositions of this master, notably "A Charlatan showing his Nostrum to the Crowd," which is his most important picture known. He is also well represented in the museums of Dresden and Vienna, but a remarkable fact is that in his own country he is the least known. The museums of Holland possess no specimen of the talent of Pieter van Laer.

II.

In spite of his capacity as an inventor, and a certain amount of ability which he displayed in the composition of his works, Bamboche was far from attaining the success achieved by the other two pupils of Frans Hals, Brauwer and Adriaen van Ostade.

Little is known of the life of ADRIAEN BRAUWER. It is believed that he was born in 1608, and that he died at Antwerp in 1641. Early in life he entered the studio of Frans Hals, who is said to have maltreated him and tyrannised over him with great cruelty. According to the story, Hals seems to have subjected his pupil to the harshest treatment in order to force him to paint pictures for which he obtained consider-

able sums of money, only to squander it in disreputable excesses.

Brauwer, continues the story, succeeded in escaping from this cruel slavery; but his subsequent conduct showed that he little deserved the liberty which he had with such difficulty acquired. His biographers, in fact, depict him as leading a life of drunkenness and dissipation, wandering from town to town, and ultimately dying whilst still young, the victim of his vicious life.

It is impossible to say how much truth there is in this sombre picture, and how much of it is to be attributed to the malignity of his contemporaries or to the vagaries of history; but it must be confessed that the works of Brauwer justify in a singular degree the reputation that is attached to him. His compositions, which for the most part represent peasants eating and drinking, are too correctly rendered not to have been taken from nature itself; and their persistent character would seem to indicate that the pupil of Frans Hals imitated not only the bold and spirited touch of his master, but also his mode of life.

We have the more reason to regret these excesses as we must doubtless attribute to them the extreme rarity of the works of Brauwer, a rarity the more to be deplored on account of the artist's great talent.

The pictures of this charming painter are, in fact, real marvels of arrangement and colouring. They are sober in conception, and exhibit exquisite modelling, remarkable softness, and light and shade full of transparency and truthfulness; qualities which during his

lifetime obtained for Brauwer the admiration of his

FIG. 32.—THE SMOKER.—*Adriaen Brauwer.*
(La Caze Collection, Louvre.)

brother artists and the enthusiasm of Rubens, who

held his works in great esteem.* The scarcity of Brauwer's works is manifested even in the museums. Only one would have been found in the Louvre, if M. La Caze had not bequeathed to that gallery four others in his collection—"An Interior of a Drinking House," "A Man Mending his Pen" "The Operation," and "The Smoker."

The museums of Holland possess only one, which is at Haarlem. The museum at Berlin possesses a certain number, but their authenticity is not altogether certain. The museums of Munich and Augsbourg are the most fortunate in the possession of pictures by this master, not only as regards quantity, but also as regards quality.†

With ADRIAEN VAN OSTADE, his fellow-worker, his co-disciple and friend, we find ourselves upon altogether different ground. Smith estimates at about four hundred the number of the acknowledged works of this excellent painter ; and his drawings as well as his etchings indicate a life of activity, honesty, and industry which his biographers unhesitatingly confirm.

Adriaen van Ostade was born in December, 1610. His father, as we are told, was a weaver, who abandoned the village of Ostade, in the neighbourhood of Eindhoven, to avoid religious persecution.

* Rubens, after his death, caused the body of Brauwer, which had been interred in a plague cemetery, to be exhumed, and reinterred in the church of the Carmelites. He had even projected the raising of a superb monument to him, but he died before this project could be realised.

† See Dulwich Gallery, No. 54, for an excellent example of this artist.

In 1605 he established himself at Haarlem, where he married, and of his marriage eight children were born. Of these children Adriaen was the third, and Isaak, of whom we shall speak presently, was the last.

Adriaen early devoted himself to painting, and was apprenticed to Frans Hals, who conceived great

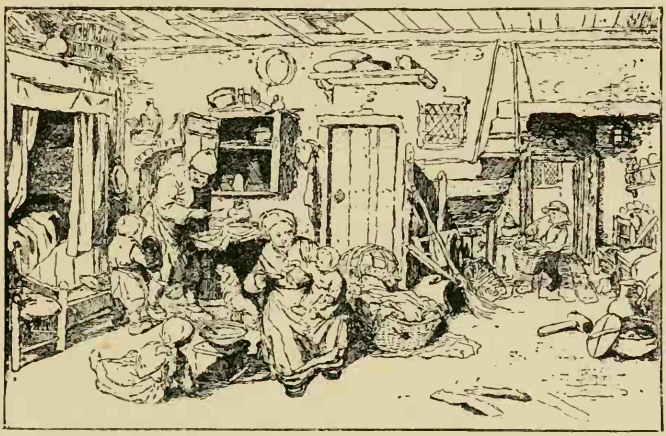

FIG. 33.—THE RUSTIC FAMILY.—*Adriaen van Ostade.*

affection for him, and developed his best qualities. He was married twice, led the life of a peaceful citizen, acquired a considerable fortune, and died at the end of April, 1685, esteemed by his fellow-citizens and regretted by his friends.

Ostade, like his friend Brauwer, made a speciality of popular and peasant scenes. Taverns, village inns, hostelries, and rustic scenes, constantly supplied subjects for his brush ; but he did not, like Brauwer,

represent drinking-bouts, fights, and adventures in low life. His "Vagabonds" are honest people, devoting

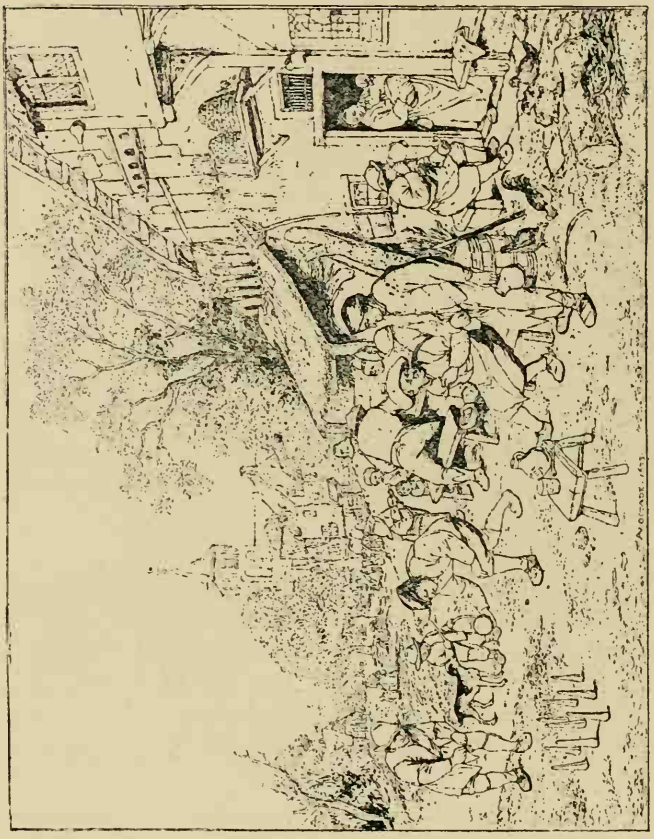

FIG. 34.—THE SKITTLE PLAYERS.—*Adriaen van Ostade.*

themselves to gaiety, singing, and drinking, and professing an especial liking for the games of skittles and

bowls; for the most part, however, they are worthy fathers of families, detesting brawls, drinking only to

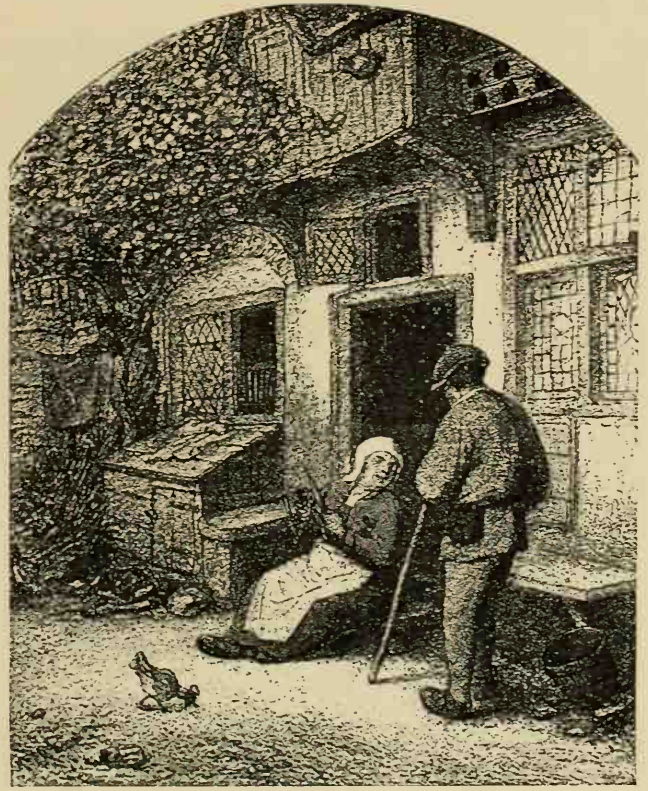

FIG. 35.—RUSTIC GOSSIP.—*Adriaen van Ostade.*

a moderate extent, rather affectionate than quarrelsome, rarely beating their wives, and never whipping their children; and if they are always laughing, it is "because to laugh is the privilege of man."

This particular point should be noticed, for in our opinion sufficient account has not been taken of it.

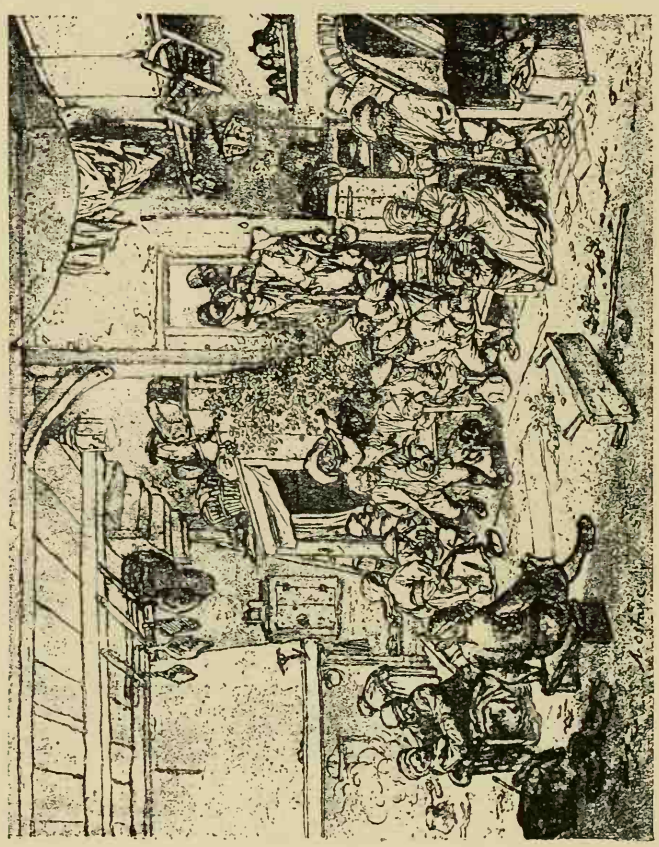

FIG. 36.—THE VILLAGE DANCE.—*Adriaen van Ostade.*

Ostade may be reproached for having taken delight in representing trivial gaiety and coarse amusements,

"low subjects" as they were called in the seventeenth century; and he appears to have been insensible to beauty of feature, elegance of form, and grace of movement. It is true he painted with a loving pencil beings ill-formed, stumpy, and repulsive in their ugliness; but he cannot be accused of having devoted his talent to the representation of the social depravities of his time. His ugliness is lost sight of in his marvellous execution, and no one better than he shows how artists, even with the greatest defects, may, by the perfection of certain qualities, charm the eye and please the mind of the most prejudiced. Ostade, however, had many good qualities. Besides a keen appreciation of nature and of the picturesque, he possessed extraordinary technical skill, together with a rare perception of harmony of colour, which made each of his works a feast for the eye.

The admirable clearness of his light and shade, and the beautiful golden tone of his colour, have led those who see the hand of Rembrandt throughout the Dutch school, to say that our painter must have been the pupil of the great master. Nothing, however, confirms this supposition, and it would appear that these qualities were eminently peculiar to Ostade, for they can be observed in his very earliest works. On the other hand, it is to be noticed that about the middle of his career his style underwent a curious change. The admirable flesh-colouring of his earlier period, slightly golden and of extraordinary splendour, becomes tinged with red, and harmonises better with the warm violet colour which he now more frequently

uses in his costumes. In the latter part of his life, again, his flesh-colouring becomes quite red, and his shadows lose their transparency. But it is only at the very

FIG. 37.—THE TRAVELLING MUSICIANS.—*Adriaen van Ostade.*
(Museum of The Hague.)

end of his active career that these defects are visible. The "Village Meeting" in the Museum of Amsterdam, and "The Fiddler" in the Museum of The Hague,

which are dated, the first 1671 and the second 1673, still preserve the firmness of touch, the freshness of colour, as well as the freedom and gaiety of the works of his youth. One would never suppose, judging from these pictures, that the painter was then over sixty years of age.

The most justly celebrated works of Adriaen van Ostade, which are to be found in the great public collections, are, in order of date — "The Organ Grinder," in the Museum of Berlin (1640); "The Interior of a Cottage," in the Louvre (1642); "Peasants in a Drinking-House," at Munich (1647); "The Charlatan," at Amsterdam (1648); "Fiddlers and Singers," at Buckingham Palace (1656); "Meeting at a Farm," in the Museum of the Hermitage (1661); "Peasants," in the Museum of Van der Hoop, which are of the same year; "The Schoolmaster," in the Louvre (1662); "Peasants in an Inn," in the Museum of The Hague (1662); "The Artist at his Easel," in the Museum of Dresden (1665); and probably also of the same date, "The Painter's Studio," in the Museum of Amsterdam; and finally, the two pictures which we have mentioned above.

ISAAK VAN OSTADE was Adriaen van Ostade's youngest brother, as well as his pupil. At first he drew his inspiration from his master, and devoted himself to painting village interiors, the subjects in which Adriaen had been so successful. But soon he showed himself in his own peculiar sphere, that is, country scenes enlivened by figures of men and animals which exhibit correct drawing and remarkable

truthfulness, and possess an astonishing charm of colour. Smith, who has catalogued his works, attributes to him 112 pictures—a considerable number, if we take into account the brevity of his life, for he was born in 1621, and died in 1657, at the age of thirty-six. His paintings, in spite of their eminent qualities, were for a long time much less esteemed by amateurs than those of his brother. It was in England that considerable prices were first paid for them, a fact which at once explains their rarity in public collections on the continent. The Louvre possesses four paintings of Isaak van Ostade, all of good quality—"The Traveller's Halt at the Door of an Inn" (376), a brilliant work, bold in touch and beautiful colouring; "The Halt" (377); "A Frozen Canal in Holland" (378), a picture, of which the light and shade, as well as the transparency and clearness, are excellent; and another, "Frozen Canal" (379), a less remarkable composition. The Museum of the Hermitage has three of this painter's works, the Berlin Museum has a like number, and the Museum of Amsterdam two, one only of which is noteworthy.

Isaak was not the only painter of merit who came from the studio of Adriaen van Ostade. The latter also instructed Cornelis Bega, Cornelis Dusart, Michiel van Musscher, Richard Brackenburgh, and Jan Steen.

CORNELIS BEGA was born in Haarlem in 1620, and died in 1664. He chose for representation the same subjects as his master, and like him painted peasant interiors. Though a more finished draughtsman, with more regard for grace of form and for the beauty of

his figures, in all other respects he was very inferior to Ostade. When we notice his dry and heavy execution, his ruddy flesh-colouring, and his opaque shadows, we

FIG. 38.—THE VILLAGE FAIR.—*Cornelis Dusart.*
(Museum of Amsterdam.)

are surprised that he should have so far neglected the precepts and examples which were placed before him.

CORNELIS DUSART (1660—1704), on the contrary,

was the faithful follower of Ostade. Of all his pupils Dusart is the one who more nearly resembles his master, if not in his methods at least in his subjects in execution generally, and in spirit. His "Fish Market" in the Museum of Amsterdam, is an excellent picture, which of itself suffices to reveal the source of his inspiration. Nevertheless we do not find in his works that admirable amber colouring which lends such charm to the works of Ostade, nor his soft and melting touch. His execution is more patchy, and his silver colouring is neither so soft nor so harmonious. MICHIEL DE MUSSCHER (1645 — 1705) scarcely painted anything but small portraits, in which the influence of Terburg and of Van den Tempel, his first teachers, manifests itself far more than that of Ostade. But JAN STEEN (1626—1679) and RICHARD BRACKENBURGH (1650—1702) remained faithful to the lessons taught by their master. The latter painted subjects similar to Ostade's, but with less transparency; his drawing, however, was less stiff, his modelling more feeble, his execution more rapid. The former created for himself, by his genius and humour a place quite apart in the Dutch school.

It may be said, in fact, that of all the painters of *genre*, Jan Steen is the one who displays most invention, humour, and spirit. In those works on which he has bestowed most pains, he is second to no other master in composition, light and shade, modelling, animation, and delicacy of touch. M. van Westhreen, his biographer, compares him to Raphael. M. Waagen says that after Rembrandt he is the most original of

Dutch painters. This is certainly going too far.

FIG. 39.—THE CONSULTATION.—*Jan Steen.*
(Museum of The Hague.)

Steen, when it pleased him, was an artist of great ability. Unfortunately it did not always please him to

be so, and then his colouring becomes blurred, his execution trivial, and the general aspect of his pictures heavy and monotonous; but whenever he exerts himself he becomes once more and remains a great master.

These extraordinary inequalities of composition are to be explained by the irregular life which the painter led. Born at Leyden, the son of a brewer, he early contracted whilst in his father's house habits of self-indulgence and extravagant living. His father, by sending him successively to Utrecht to study with Nicolaas Knuffer, to Haarlem, to the studio of Adriaen van Ostade, and finally to Van Goyen's studio at The Hague, appears to have inspired him with a taste for travelling, without in any degree mending his manners. It is said, in fact, that whilst with his last master Steen so compromised the daughter of the house, that he was obliged to marry her. Anyway, it is certain that in 1649 he married Marguerite van Goyen, by whom he had four children. In 1673, having become a widower, he married the widow of a bookseller, and died in 1679.

It is at the Museum of Amsterdam that Jan Steen can be best studied in his varied and better styles. "The Fête of the Prince" particularly is a marvel of delicacy and composition. The scene, which is bathed in amber light, is full of life and crowded with figures; the poses are wonderfully true to nature, and the faces all marked with an expression of gaiety; the modelling is correct, and the composition is balanced with a precision hardly to be expected from an artist of such irregular habits. The colouring is generally

thin, but the light portions of the picture are painted

FIG. 40.—THE PARROT.—*Jan Steen.*
(Museum of Amsterdam.)

with consummate art on a ground of extraordinary clearness.

"The Parrot" is wholly different in execution,

but no less charming. Its composition is skilful and of great simplicity; it is of a silvery light, solidly painted and vigorous in tone, while its tints are graduated with great delicacy.

In the "St. Nicholas" the execution is heavier, but the composition is excellent. In the Museum of the Hague his "Representation of the Life of Man," which comprises no less than twenty figures, is quite as extraordinary as "The Fête of the Prince;" whilst his "Menagerie," treated in the same style as "The Parrot," places its author almost on a level with Pieter de Hooch.

Steen did not confine himself to painting tavern scenes. His humorous brush, as we have just seen, delighted in tracing the numerous episodes of family life. It is true he showed a preference for those akin to conviviality, as the St. Nicholas festivals and festivals of kings bear witness. He delighted in jokes at the expense of doctors, whom he liked to represent in consultation with love-sick girls. Our humorous painter has even sometimes so far gone out of his way as to represent Biblical scenes; but in these latter works Steen was far from attaining perfection. There is moreover, taking the whole of his works together, a considerable proportion in which his drawing, sometimes as correct as Terburg's, is broad and sketchy, like that of Jordaens; and his touch, which can be as delicate as that of Metzu, is deficient in clearness, and results in nothing but a scrawl; while his execution, sometimes as restrained as Ostade's, suddenly loses all its strength and force.

It is the more astonishing to find these defects, as they are peculiar neither to the beginning nor to the end of his career, and therefore cannot be attributed to a hard apprenticeship or premature decay. They may be the result of the wild excesses

FIG. 41.—REPRESENTATION OF HUMAN LIFE.—*Jan Steen.*
(Museum of The Hague.)

for which Jan Steen has been reproached; and this we should be tempted to believe if, as Smith says, there was a time when the works of Steen were to be found in all the inns of Leyden, Delft, and The Hague.

The few painters of tavern scenes and of peasant

life of whom we have still to speak, the Van der Poels, the Zorgs, the Heemskerks the Saftlevens, the Droochsloots, and the Molenaers are far from attaining the position of the masters whose biographies we have just hastily sketched. Nevertheless they are interesting, varied, sincere, original, full of talent; and did they belong to another school less rich in masters of the first order, they would occupy us for hours; as it is, we can only devote a few lines here to each.

Nothing is known of the life of EGBERT VAN DER POEL. It is believed that he was born at Rotterdam, and it is in about 1650 that we see his best pictures appear. Writers give the year 1690 as that of his death. Although his name recalls fires especially —never did painter burn so many houses and farm cottages as Van der Poel — he painted also small scenes in the style of Ostade, as we see in his "Rustic House" in the Louvre, and the "Interior" by him in the Museum of Amsterdam. There are also a few pictures by him representing still life. These latter are assuredly his best, and whilst his brush is heavy and thick, his colouring both false and spiritless in the painting of men, they become lively, truthful, and spirited in the representation of pots and stewpans.

HENDRICK MAARTENS ROKES, surnamed ZORG or SORGH, is not so great an incendiary, and is of happier inspiration. He was born at Rotterdam in 1621, and is said to have received lessons from Teniers, but his talent much more resembles that of Ostade; and in the execution of some of his works the

influence of Brauwer is clearly visible. His best works are in the Museum of Dresden, and represent a "Peasant Family" and the "Interior of a Tavern." The Louvre possesses one of his pictures, "A Kitchen," which is a good specimen of his talent; and the Museum Van der Hoop at Amster-

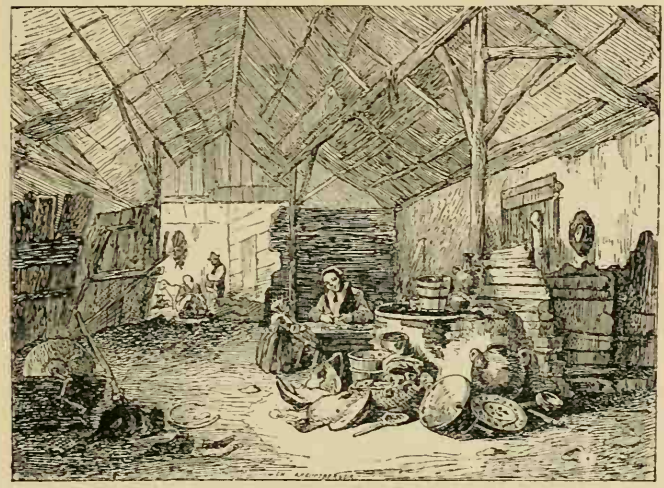

FIG. 42.—RUSTIC INTERIOR.—*Egbert van der Poel.*
(Museum of Amsterdam.)

dam "A Fish Market," which, for colouring, is one of his best works. Zorg died in 1682.

It was in this same year that CORNELIS SACHTLEVEN or SAFTLEVEN died. Like Zorg he was born at Rotterdam, but fifteen years earlier. Like Zorg also he was inspired by Ostade, but he possessed less delicacy and was less successful. His colouring is

generally cold and opaque, and his method lacks fulness. Frequently he forgets himself in representing scenes of doubtful taste, and often his compositions are crowded with animals truthfully represented. He specially excels in painting poultry. Few of his works are to be found in Holland. The Louvre possesses a portrait by him, signed and dated 1629; the Museum of Berlin "Adam naming the Animals;" that of Cologne "A Concert of Cats." His name is also found in the Catalogue of the Hermitage and in that of Copenhagen.*

EGBERT VAN HEEMSKERK is also little known in his own country, and biographers only mention two dates connected with him, that of his birth, 1610, and the probable date of his death, 1680. He was surnamed the Peasants' Heemskerk, on account of his favourite subjects. At the Louvre are to be seen two "Smoking Rooms" of his, which are not of extraordinary merit. His son, who bore the same Christian name, was also born at Haarlem, and was his pupil. Of less settled habits than his father, he left his own country and went to England. He, too, painted peasants, smoking rooms, and inns. EGBERT HEEMSKERK the younger was born in 1645, and died in London in 1704.

We have very little to say of JOOST CORNELISZ DROOCHSLOOT, who in a somewhat archaic style, devoted himself also to fairs and peasant scenes. We know that he passed his life at Utrecht. In 1616

* See No. 101. Dulwich Gallery.

he was made a member of the Guild of that town; in 1624 he was the Mayor; in 1638 he became the Dean of the Hospital of St. Job; and he was still living in 1666. The Museum of The Hague possesses two pictures by him which show rather hasty execu-

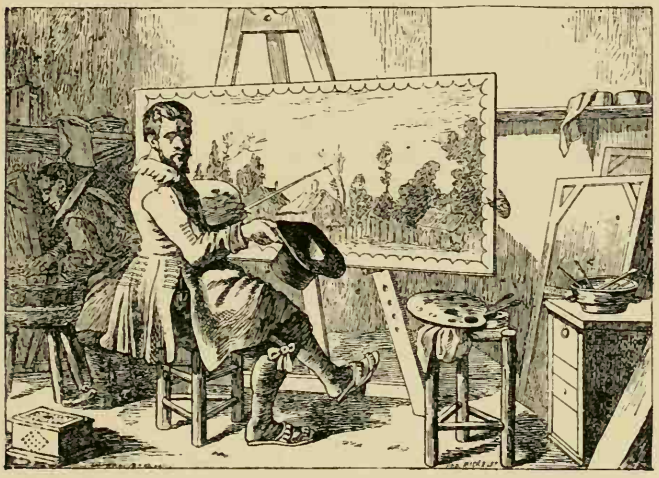

FIG. 43.—THE PORTRAIT OF THE PAINTER.—*Joost Cornelisz Droochsloot.*—(In the Collection of the Author.)

tion. His portrait by himself, which is reproduced here, shows us his features.

With regard to the Molenaers there were three of them, BARTHELEMY, NICOLAS or CLAES, and JAN MIENSE. The best and most clever of them was the last named. He excelled in representing peasant interiors and scenes of rustic life in a quiet style and in skilfully graduated tints. His colouring

is warm and clear ; his drawing spirited, and his touch full of life. Besides this, he possessed a certain refinement, and his humour never overstepped the bounds of decency. While his works retain characteristics peculiar to him, they manifest also something of the styles of Steen, Brauwer, and Ostade.

Nicolas represented scenes of a somewhat higher character, views of towns and a few fires. His painting is less transparent, and in tones lacking warmth ; his figures are less animated. One of his pictures in the Museum of Rotterdam, representing a washhouse, is a good specimen of his painting. Of Barthelemy we know nothing.

III.

In addition to that numerous company of painters who devoted their time and care to scenes of rustic revelry and quiet interiors, the Dutch school can boast of another group of artists not less numerous and equally talented, who took their subjects and their types from the higher ranks of society, and thus became the acknowledged painters of the aristocracy.

At the head of this group we must place GERARD TERBURG. He was born at Zwolle in 1608, and died in 1681. Terburg or Ter Borch (for although he may be better known under the former name his pictures are more often signed in the latter form), received his first notions of painting in his father's house, and whilst still young he quitted Holland to travel in Germany and Italy. Being at Munster in 1646 at the time of the signature of the famous treaty, he painted

in a single picture, which is justly celebrated, the portraits of all the plenipotentiaries at the Congress. This picture* excited such admiration on account of its truth to nature, and the excellence of the portraits, that the Spanish ambassador took Terburg back with him to Madrid, where he soon became the fashionable painter. His works were so admired and esteemed that Terburg, fearing the animosity which his success excited amongst his Spanish rivals, fled to London. For some time he lived in Paris, and finally returned to his native country. After making a short stay at Haarlem he established himself at Deventer, where he married. His great talent, his fortune, and his high connections gained for him public esteem. He was elected Burgomaster of his adopted town, and died in 1681 without leaving any issue.

The pictures of Terburg are *genre* in the truest sense of the word. They rarely comprise more than three figures, and often only one; but their truthfulness, the correctness of the costume, the care with which the execution of the accessories is carried out, render these little pictures real pages of history. Terburg sometimes paints his pictures on a larger scale, as the "Peace of Munster" mentioned just now; or again like the painting which can be seen at the Hotel de Ville of Deventer, which represents the whole Communal Council. But it is especially by his less complicated compositions that he has become celebrated, and the reputation he has acquired is well

* Now in the National Gallery.

merited, for these small works are for the most part real masterpieces.

FIG. 44.—A SOLDIER OFFERING PIECES OF GOLD TO A YOUNG WOMAN.—*Gerard Terburg.*—(Louvre.)

Indeed, it is difficult to say which is most worthy of admiration, the marvellous correctness of his drawing,

the astonishing harmony of his colouring, or the delicacy of his execution, which is in no way dry or laboured. Animated to the highest degree by a just appreciation of the picturesque, he avoids monotony in a style which would seem to be singularly confined and restricted, and by a few vigorous tones he communicates to his composition a warmth of colouring which accentuates the fine and soft light in which the whole of the picture is bathed.

From all points of view, therefore, he may be considered as the creator of a style in which several masters after him have distinguished themselves, but in which he has taken the first rank, and has been surpassed by none.

Smith, who has catalogued his works, mentions ninety pictures. This number is considerable—when we take into consideration the time required by the painter to execute each of these exquisite works—but in it we do not include the very numerous portraits which Terburg has left behind him. It is clear that he was both quick and industrious. We shall limit ourselves to pointing out only the most important and best known of these little masterpieces.

The Louvre possesses five examples of Terburg, including the "Reading Lesson" in the La Caze collection. The other four are "The Music Lesson," "The Concert," "The Assembly of Ecclesiastics," and finally "A Soldier Offering Pieces of Gold to a Young Woman," a simple marvel which has obtained the honour of being placed in the Salon Carré. In Holland the Museum of The Hague

possesses two, "The Portrait of the Painter" standing three-quarter faced. He is wearing a fair wig, and is attired entirely in black—one of the most astonishing pictures in the whole School for energy,

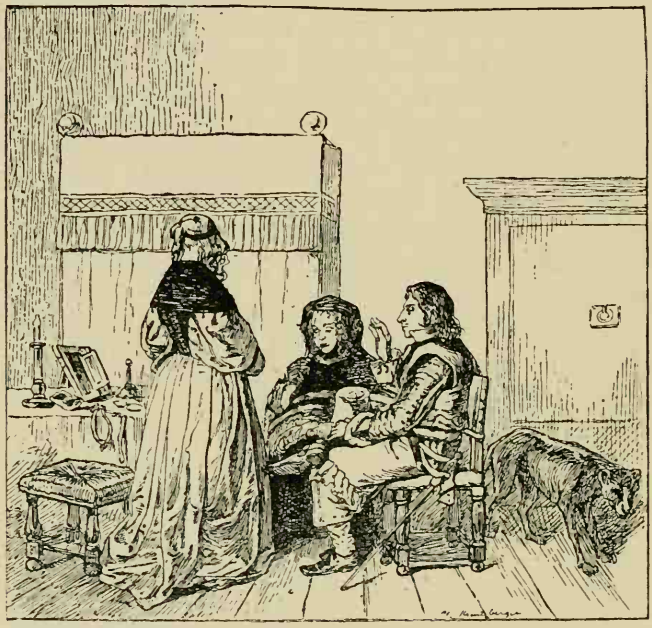

FIG. 45.—PATERNAL ADVICE.—*Gerard Terburg.*
(Museum of Amsterdam.)

warmth, and power of colouring and finish; and "The Despatch," which approaches in execution that of "The Soldier" in the Louvre. The Museum of Amsterdam also possesses the "Portrait of the Painter," but this is a head only; another portrait, said

to be that of his wife, is a charming picture. Finally, there is "Paternal Advice," which unfortunately has been much injured. Important works of Terburg are also to be found at the Hermitage, at Dresden, Cassel, &c.

Of all the Dutch artists GABRIEL METZU is certainly the one who most nearly resembles the master just mentioned. He is almost the only one who is worthy of being compared to him.

Gabriel Metzu was the son of Jacques Metzu, also a painter, and was born at Leyden in 1640. He did not travel like Terburg. The only journey he ever took in his life was from his native town to Amsterdam. He established himself there in 1659, and obtained the right of citizenship. It is difficult to imagine a more simple and less eventful life than his. In his youth he became the friend of Steen, and he appears to have preserved for a long time an affectionate relationship with him. But if sometimes Metzu borrows from his friend some of his spirit and lively mimicry, he mainly seems to seek his inspiration from Terburg, and endeavours to rival him. Like him he chose his models from the higher classes of society, and it is only exceptionally that he stops by the way to paint popular scenes such as that of the "Vegetable Market" in the Louvre. For invention, expression, and facile execution he may be placed side by side with Steen and Ostade ; for the selection of his subjects, for his taste, grace of expression, and good humour he is almost without a rival. His execution is marvellous. The complete finish

of his pictures does not preclude a boldness of touch. Depth, clearness, brilliancy, and harmony are found

FIG. 46.—THE OLD DRINKER.—*Gabriel Metzu.*
(Museum of Amsterdam.)

united in his little works so as to form pearls of great price.

The most famous pictures of Metzu are, with his

"Market" just mentioned, "The Soldier Receiving a

FIG. 47.—THE BREAKFAST.—*Gabriel Metzu.*
(Museum of Amsterdam.)

Young Lady," also in the Louvre; "The Young Girl Writing" and "The Hunter's Portrait," in the Museum

of The Hague ; " The Lady with her Daughter and a Cavalier " and " The Old Drinker," in the Amsterdam Museum. Amongst his popular scenes we must mention " The Twelfth-Night King " at Munich, and his " Poultry Merchants " at Dresden. Metzu also painted life-sized portraits, and a few allegorical representations ; but in the two latter styles we cannot mention any work of his of extraordinary merit.

Amongst the fashionable Dutch painters GASPARD NETSCHER appears to us to hold the third place. Gaspard was born at Heidelburg in 1639, and in his infancy only escaped from a terrible death by a miracle. His mother, in order to avoid being massacred by the soldiers who were besieging the town, took refuge in a château, where her two elder children died of hunger before her eyes. In order that the other two should not share the same fate, this courageous woman escaped through the investing lines, carrying her children with her, and she reached Arnheim almost dead from fatigue and hunger. There she was received by Dr. Tullekens, who undertook the education of her children. At first Gaspard was intended for the medical profession, but his taste and aptitude were directed to painting. He was apprenticed to a painter of birds and game named Koster, and later he was sent to Deventer to study with Terburg, in whose studio he finished his education. It was in the latter school that he learnt the delicate arrangement of figures, and acquired that taste for elegance which makes him in one respect the equal of Terburg and G. Metzu, though he was never able to equal the

light and shade of the former, the correct drawing

FIG. 48.—THE CONCERT.—*Gaspard Netscher.*
(Museum of The Hague.)

and the delicate touch of the latter, or the harmony and exquisite finish and naturalness of either. His

best works, compared with those of his master, appear dry, hard, cold, and formal.

This relative inferiority did not prevent Netscher during his lifetime from being in vogue, or from attaining considerable success. A great number of portraits by him are well known, portraits of women especially, dressed in the white satin robes he excelled in rendering. Amongst these portraits there are some historical ones, which therefore are doubly interesting, for Netscher sojourned in Paris, and there painted a certain number of the courtiers of Louis XIV. Such are the portraits of Madame de Montespan and that of the Duc du Maine, which are now in the Museum of Dresden.

Gaspard Netscher had two sons, THEODORE (1661—1732) and CONSTANTIN (1670—1722), who followed their father's career.

They were the pupils and imitators of their father, and were much liked by their contemporaries, but posterity has not been so indulgent and has not ratified the too easy judgment which had been passed upon their cold and affected talent.

Like Gaspard Netscher, FRANS VAN MIERIS (1635—1681) devoted himself to the interpretation of Dutch society, and like him also he was the founder of a dynasty of painters; hence his name of Old Frans, which was given to him to distinguish him from his grandson. He was the pupil of Gerard Dow, and early showed such an aptitude for painting, that his master did not hesitate to qualify him by the title of "prince of pupils." But if he succeeded in proving

himself, by the elegance of his poses, and the arrangement of his figures, the distinguished disciple of Gerard

FIG. 49.—THE GROCER'S SHOP.—*Willem van Mieris.*
(Museum of The Hague.)

Dow, his light and shade and execution were always far inferior to his master's. His works are distinguished

by a certain dryness, which in his son WILLEM (1662—1747), and still more in his grandson FRANS the younger (1689—1763), becomes absolutely tiresome and disagreeable.

The works of Frans van Mieris commanded high prices during his life, but they are now much less esteemed. Nevertheless there are some which merit the attention of connoisseurs. "The Portrait of the Painter and of his Wife," in the Museum of The Hague; "A Lady Teaching a Spaniel to Dance," in the Hermitage; "The Consultation," in the Museum of Vienna, are some of his choice works. As regards his son Willem, "The Grocer's Shop" in the Museum of The Hague, shows how dry it is possible to become in endeavouring to give too much finish to a work of small interest.

Amongst the pupils of Frans van Mieris may be mentioned ARY DE VOIS, a painter not without merit (born at Leyden in 1641), who, combined with the finish which he learnt from his master, a delicate harmony, skill in modelling, and a depth which the latter failed to acquire from the instruction and example of Gerard Dow.

With the eminent artist whom we have just mentioned, we shall take leave of the dwellings of the aristocracy to penetrate into more modest homes. Dow will serve for the point of transition into the fourth class of genre-painting, a class which is certainly neither the least numerous nor the least brilliant.

IV.

GERARD DOW was born in Leyden in 1610. He was the son of a glass painter, a native of Friesland, and after being first apprenticed to an engraver, named Bartholomeus Dolendo, and to a glass painter named Pieter Kouwenhoven, in 1628 he entered Rembrandt's studio; and it was with him that within the space of three years he learnt the marvellous secrets which were to make him an artist of the first rank.

So soon as he felt himself able to do without his master, Gerard Dow devoted himself entirely to subjects of domestic life. He was the interpreter of honest and thrifty households. He conjured up before him industrious and economical housewives, and endeavoured to represent the quiet comforts of the Dutch home. This homely style does not require large dimensions, and hence it is that his pictures are generally small. The largest of them measure scarcely twenty-four inches, and these are not very numerous. His compositions comprise from one to five figures. He rarely attempted more important subjects, and animated scenes also seem to have been beyond his power. It is an exception when he takes the pains to represent an action, as in his "Evening School" in the Museum of Amsterdam, or in the "Dropsical Woman" in the Louvre. Most frequently his figures are engaged each in his or her place in some quiet and discreet occupation. He is above all a meditative painter. On the other hand he possesses a keen appreciation of the

picturesque, and of all the pupils of Rembrandt he

FIG. 50.—THE DROPSICAL WOMAN.—*Gerard Dow.*
(Louvre.)

manages his light and shade most skilfully. Frequently he steps almost upon the heels of the master in his

vigour of touch and in the transparency of his colouring, and he adds to these the attainments he owed to the able instruction of the great master, marvellous correctness of view, and an unrivalled precision of execution. Besides this his prodigality of finish never degenerates into dryness. His touch remains always free and soft. His works are so transparent and of such depth that his pictures seem like nature herself seen in a darkened mirror.

There are few European museums which do not possess a certain number of pictures by Gerard Dow, and all or nearly all of them are very remarkable. Although he only lived sixty-three years (for he died in 1675), and in spite of the ample finish of his works, Dow produced a considerable number of pictures. We shall only mention those in the collections of Paris, Belgium, and Holland. The Louvre possesses no less than eleven pictures of Gerard Dow, to which should be added "The Old Man Reading" in the Collection La Caze, which makes up the number to twelve. These are "The Dropsical Woman," which is regarded, and rightly so, as Dow's masterpiece, and which is honoured with a place in the Salon Carré; "The Silver Ewer," still life, a style rather rare in the works of this artist; "The Village Grocer," "The Trumpet," "The Dutch Cook," a brilliant work, and the best representation that Dow ever gave to this subject; "The Woman Hanging up a Cock at her Window," "The Weigher of Gold," "The Teeth Extractor," "Reading of the Bible," a picture full of sentiment; "A Portrait of an Old Woman," and

finally, "The Portrait of the Painter." The Museum

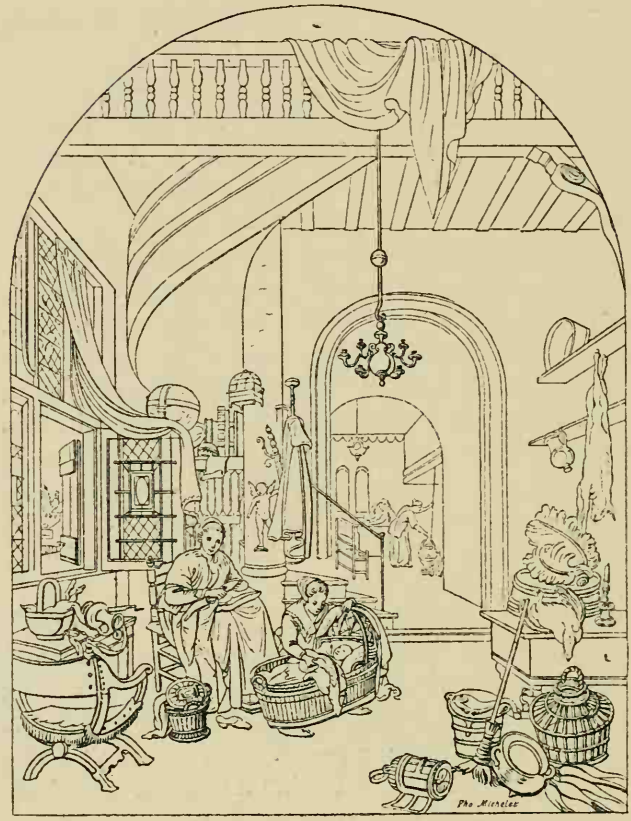

FIG. 51.—THE YOUNG TAILORESS.—*Gerard Dow.*
(Museum of The Hague.)

of The Hague only possesses two works of the master, "The Young Tailoress" and "A Young Woman

holding a Lamp in her Hand." More fortunate is the Museum of Amsterdam, which exhibits "A Hermit," "The Inquisitive Woman," "A Portrait of the Master," and "The Evening School," a singular picture, and a real monument of power, illumined by three different lights, in which the painter has expended great talent in the attainment of an effect which is by no means pleasing. This museum possesses another important picture twenty-nine and a half inches high by twenty-three broad, the joint production of Dow and Nicolaas Berchem. It represents, in a standing posture, "Pieter van der Werf, Burgomaster of Leyden, and his Wife." In his style it is one of the best works.*

Of the pupils trained by Gerard Dow who acquired the best reputation, are Frans van Mieris and Gabriel Metzu (whom we have already mentioned), Godfried Schalken, Van Slingeland, Van Tol (of which artists we shall now speak), and Q. Brekelenkam.

GODFRIED SCHALKEN was born at Dordrecht in 1643, and died at The Hague in 1706. He took his first lessons in drawing from Samuel van Hoogstraten, whence he passed into the studio of Gerard Dow. He there made rapid progress, and when he quitted his master, he was regarded by him as one of his best pupils. He next went to England, and painted a few portraits, notably that of William III., and returned to his own country, where he devoted himself to painting

* Add to these the pictures in the National Gallery and two at Dulwich, Nos. 106 and 85. The latter an early picture painted under Rembrandt's influence.

interiors, and particularly to effects of artificial light. Smith has catalogued his works, which comprise 127 pictures, the greater part of which are now considered of little interest, doubtless because the effects of light in which Schalken delighted have considerably changed in tone by the action of time, and have become false and harsh, the flame appearing too pale and the flesh-colouring having assumed a brick-dust colour, which is very disagreeable.*

PIETER VAN SLINGELAND, although he has also had the honour of a catalogue of his works by Smith, who mentions sixty of them, is not interesting. He could only imitate his master in the mechanical aspects of his work. He even surpassed him in finish and precision, but his too elaborate execution often degenerates into dryness. All that can be said in his praise is that the best of his works have been sometimes mistaken for the poorer works of Gerard Dow.†

The same may be said of DOMINIQUE VAN TOL, whose works are simply imitations of those of his master. He not only imitates Gerard Dow in colouring and technique, but also makes choice of the same subjects and the same expressions of countenance. Unfortunately, as is the case with all copyists, he lacks the sacred fire which animates the works of his master. His colour is colder, his sentiment less lively, his modelling less solid, and his touch more slovenly.

* Dulwich Gallery, No. 151, is an attractive work by this painter.

† An early picture is No. 238 in the Dulwich Gallery.

Amongst the little masters of this group whom we pass in review, we must also mention Johannes Verkolje, Eglon van der Neer, A. de Pape, and Johannes van Staveren.

STAVEREN, of whose life we know scarcely anything, painted many praying hermits and old women, in the style of Gerard Dow. In this special field he follows Van Tol and A. de Pape, of whom we know hardly more. He painted scenes of interiors and kitchens with considerable talent.

EGLON VAN DER NEER (1643—1703) was the pupil of his father, the celebrated landscape painter Aart van der Neer, of whom we shall speak presently; but he followed the example of Dow, Mieris, and Netscher, and became the painter of elegant interiors. He is to be praised for the good taste of his compositions, the care with which the smallest details are carried out, his sentiment of harmony, and the delicacy of his execution. In his flesh-colour, however, there is unfortunately a brownish tone, which detracts from the charm of his figures. He has also painted certain Biblical subjects, and towards the end of his life he painted landscapes. But these attempts were not very successful, especially in the latter style, the affectation of his talent lending to his trees and vegetation a disagreeable and paltry aspect.

JOHANNES VERKOLJE (1650—1693) followed the same masters, but with less servility. It is reported that whilst young he hurt his leg, and during the forced rest occasioned by this accident he drew

with such spirit and showed such leanings towards art, that his father placed him when convalescent with Lievens, under whom he learnt to paint. He acquired rapidly some notoriety, married, and established himself at Delft, where he lived until his death.

Although he belongs to the class of little masters, it cannot be said of Verkolje that he is a plagiarist. He composed with taste, and painted in a silvery tone peculiar to himself, while his treatment of drapery is admirable. His masterpiece, "The Courier," which was for some time in the Van Loon Gallery, belongs now to Messrs. de Rothschild. The Louvre possesses one of his pictures representing an interior.

Johannes had a son named NICOLAAS VERKOLJE (1673—1746), also a painter, one of whose pictures is in the Louvre. As regards talent Nicolaas was an artist of secondary merit.

At the time when Gerard Dow began to be celebrated, he took as an apprentice a young man, a native of Swammerdam, named QUIRYNG BREKELENKAM. The date of the birth of this painter is unknown, but it was probably between 1620 and 1625. It is known that he married in 1648, and that he died twenty years afterwards. Brekelenkam acquired from his master his method of light and shade, and imbued himself at second-hand with the precepts of Rembrandt. It may be said that of all the pupils of Dow he is the only one who continued the great traditions which had their foundation in the studio of the illustrious Van Rijn.

Brekelenkam was also a painter of quiet interiors, industrious households, and kitchen scenes. Of a

FIG. 52.—THE CONSULTATION.—*Q. Brekelenkam.*
(Museum of the Louvre, La Caze Gallery.)

hundred and seventy-five paintings of his which have been catalogued, only a single one is to be found in

the Louvre—"The Consultation," a picture of great merit.

Brekelenkam, inspired by Rembrandt's teaching, placed his figures, which he drew with considerable skill, in a beautiful amber light. They are neither too graceful nor too striking, but singularly life-like and truthful. The scenes in which he delights are always quiet, modest, and sober in movement and expression, but his execution is none the less interesting. His touch is free, supple, and soft; and his figures are modelled with remarkable power upon a red ground, frequently by the aid of simple transparent colours.

It was also at second-hand but in a different town that PIETER DE HOOCH learnt the traditions of Rembrandt. Nevertheless these traditions are found in him to be so powerful and vivid, that many writers, ill-informed as to his antecedents, have claimed Hooch to have been the immediate disciple of the great master. Pieter was born at Rotterdam probably in 1632, and whilst still young, went to Delft, where he married in 1654. On the 20th of September, 1655, he was admitted a master in the Guild of St. Luke, and an entry in the registers of the Guild appears to indicate that he left that town about 1658. Whither he went no one knows. Certain biographers believe that he established himself at Haarlem, whilst others think (and with better reason) that he fixed his domicile at Utrecht. During his stay at Delft he became connected with Johannes Vermeer, and doubtless with Karel Fabritius; and thanks to the latter (see page

96) he was able to familiarise himself with the magnificent technique of which Rembrandt was at once

FIG. 53.—THE MERRY SONG.—*Pieter de Hooch.*
(National Gallery.)

the inventor and apostle. Pieter de Hooch differs in his powerful style, and in our opinion this is one of

his principal merits, from all those little masters whom we have reviewed. Whilst their figures stand out from a scarcely covered ground, De Hooch, on the contrary, thickly covers his works with fine washes, and so brings his figures into powerful relief, a method of

FIG. 54.—A DUTCH INTERIOR.—*Pieter de Hooch.*
(The Louvre.)

which Jan Steen alone in the Dutch school gives the only other example.

The little masters, moreover, generally obtain their harmonies in a sober key. In Pieter de Hooch, on the contrary, and his friend and contemporary Johannes Vermeer (better known by the

name of Van der Meer of Delft), we find strongly-marked contrasts of robust and powerful tones,

FIG. 55.—THE CELLARER.—*Pieter de Hooch.*
(Museum of Amsterdam.)

which render these two artists colourists of the first rank.

We must not omit to mention also that these two

artists employed pigments of extreme richness, such as Naples and lemon yellows, and contrasted them with the cobalt blues and beautiful reds which we have already admired in Maas.

Nevertheless, though in perfection of execution

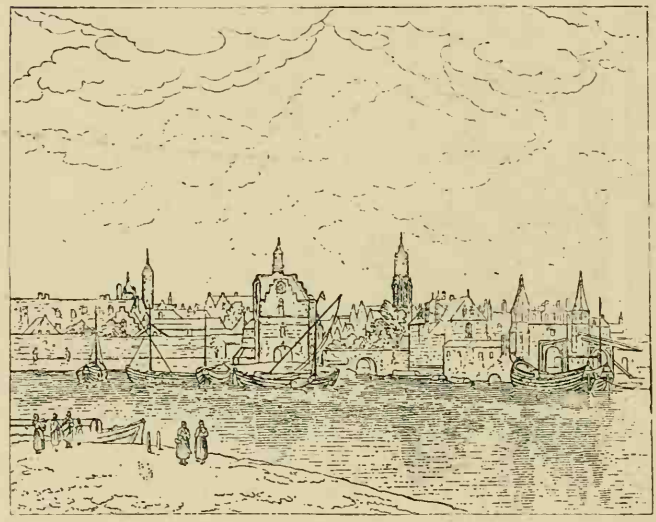

FIG. 56.—VIEW OF THE TOWN OF DELFT.—*Johannes van der Meer, of Delft.* (Museum of The Hague.)

the one rivals the other, they differ singularly in the use of the brush. Whilst Hooch has a vigorous and supple touch, Vermeer on the other hand proceeding by short steps, paints in small patches, and then connects the whole by glazing in a manner peculiar to himself, which produces a vibrating effect, a characteristic

of this original painter which we cannot forget. Nevertheless, what especially distinguishes Pieter de Hooch, not only from his rival of Delft but from all painters past and present, is his manner of representing the sun. His appreciation of light is almost unrivalled. He illuminates all his pictures by brilliant rays, which are not simply an artistic artifice, but give to the work an astonishingly poetical tone. He is besides the painter of interiors *par excellence*. His Dutch houses and halls, represented with admirable freedom without vulgarity and with great precision of observation, do not resemble those of his contemporaries, and are something more than mere frames for human action. It would be easy to remove from the picture his calm and simple figures, often relegated to some corner, without detracting from the painting its interest, which is centred in the beautiful warm colouring and the light and shade of his foregrounds.

It is to England that De Hooch owes his recognition, which was for a long time withheld, and it is in England that the greater number of his works are to be found. The Louvre possesses two pictures of his, "The Game at Cards," a work which is deservedly celebrated, and an "Interior of a Dutch House." At Amsterdam we find the "Cellarer," at Rotterdam "The Concert," in the Van der Hoop Museum "The Letter," "The Sweeper," "A Lord and Lady seated before a Country House." These works of the highest merit are sufficient to place Pieter de Hooch in the first rank of Dutch painters.

VAN DER MEER OF DELFT is less successful. His

works are either dispersed or destroyed, and we can only find a few rare specimens of his art distributed amongst private collections. In Holland two museums only possess his works. In the Museum Van der Hoop, we find "The Reader," while the Museum of The Hague possesses an astonishing "View of Delft." In the Six Gallery at Amsterdam are two more beautiful specimens of this exquisite master — his famous "Milkwoman" and his "Street in Delft," which are two masterpieces. His other known works are in the Museum of Dresden, in the Brunswick Gallery, and the Arenberg Collection at Brussels. But these scattered works are very limited in point of number; and our clever contemporary Bürger, who has devoted considerable care to the rehabilitation of this rare master, has only been able to authenticate about thirty of his pictures.

He was born at Delft in 1632, and at twenty years of age was received as a member of the Guild of St. Luke, elected elder in 1662, 1663, 1670, 1671, and died four years later. Johannes Vermeer certainly had, during twenty-two years of active work, time to produce many works of merit, but no one has yet been able to discover what has become of his pictures.

Unfortunately for Dutch painting the glorious opening made by Pieter de Hooch and Van der Meer of Delft was not followed up by the painters who came after them. These great artists, unknown in their time, gathered round them no pupils, and left no imitators. Almost the only two painters of that

epoch who may be ranked amongst the imitators of Pieter de Hooch are JACOB UCHTERVELD, a second-rate master, one picture by whom is in the Museum of The Hague, called "The Fishwoman," and NICOLAAS KOEDIJK, who painted sunny interiors; but we have no knowledge as to where and when he lived, nor who was his master.

FIG. 57.—THE FLAGELLATION OF CHRIST.—*Godfried Schalken.* (Dusseldorf Museum.)

CHAPTER VII.

LANDSCAPE PAINTERS.

WE have seen what deep root landscape painting had taken from the first in the Dutch school of painting. At its commencement even, this branch of art seems to have been the principal occupation of the school. Amongst the miniature painters and the "primitives" it attracted particular attention, and the Dutch school can claim the incontestable merit of being the first amongst modern schools to understand and interpret nature.

Before the time of which we speak, artists seemed to take little interest in inanimate things; they could not recognise in them expression, life, or beauty, and they regarded the painter's art merely as an illustration of human life. The result of this was that landscape was employed only as a vague background, a kind of accessory decoration, in the midst of which were represented the actors in the human comedy or drama which formed the centre of interest of the picture. As an apology for directing some attention to trees, water, and rocks, it was necessary to devise and arrange them with a view to theatrical effect.

This is the explanation of the fact that French

and Italian landscapes, even those of Poussin or Claude Lorraine, are really architectural compositions. It was left to that vigorous race, the descendants of the ancient Batavians, who had been obliged to create for themselves what other peoples had been provided with by nature on their coming into the world—soil, vegetation, and climate—to discover that everything in this world has its own particular life and its own particular beauty. With them this sentiment is a natural one, for they display the same paternal tenderness and affection for familiar objects, as an author feels for his productions. Such is, we believe, the explanation of so important an innovation as landscape painting, which was in the course of a few years to bring forth in Holland so many marvellous masterpieces.

After the precursors whom we have just mentioned, it may be said that landscape painting in Holland had three fathers, so to speak, three artists of varying merit, but of equal importance in the world of art; Jan van Goyen, Jan Wynantsz, and Pieter Molyn.

JAN VAN GOYEN, born at Leyden in 1596, belongs, not only on account of the date of his birth, but also by reason of the robust vigour of his temperament and his love for his country, to the energetic and powerful epoch, to which the Low Countries owe their independence. It may be said that it was he who liberated landscape painting from the impediments, which had up to that time stood in the way of its development. He was the first to discover a poetry

in the unbroken horizons of his native land, which though monotonous in appearance, were and are nevertheless always changing. He was the first painter, in a country where water is in some sort the all-pervading element, who was able to give to canals and streams a place of importance in art, and to realise

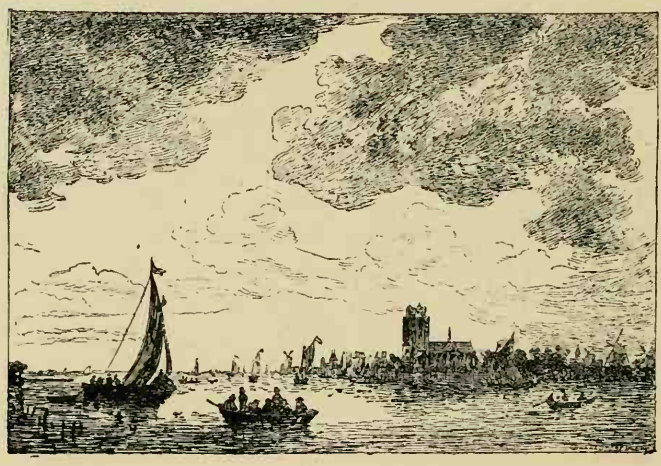

FIG. 58.—VIEW OF DORDRECHT.—*Jan van Goyen.*

the deep emotion which is to be found in a low cloud-laden sky, or in the small ripples of a river illumined by silvery rays.

While still young he quitted his native country, after having studied the essential principles of his art under several masters of small renown, among them Schilderpoort, Hendrick Klok, Willem Gerritsz, and others. He went then to France, and travelled

through its principal provinces, but soon returned to Holland, desirous of seeing once more the humid country which he afterwards represented with his pencil. He was a clever draughtsman, more a harmonist than a colourist, and was pre-eminently

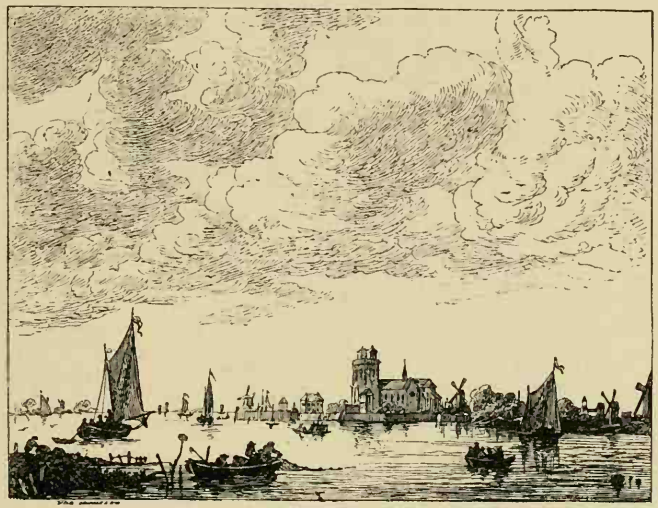

FIG. 59.—VIEW ON THE MEUSE.—*Jan van Goyen.*
(Museum of Amsterdam.)

successful in producing powerful effects of light with a very small number of colours.

His touch, which was marvellously light, gave to his skies and streams an inimitable transparency, whilst his range of colours, to a certain extent rudimentary, fluctuates between the two tones of pale green and pale red. The Louvre possesses four

pictures of Van Goyen, and in nearly all the large European galleries, except that at The Hague, specimens of his work are to be found. The uniformity of his subjects relieves us of the necessity of indicating them by name. Van Goyen produced a great deal, and died in 1666, at the age of 70, without having ceased to work for a single day since the commencement of his artistic career. His pupils were numerous, and amongst them may be mentioned Steen, of whom we have already spoken, and who married his daughter; and Nicolaas Berchem, of whom we shall presently speak, and who, though his pupil, could scarcely be said to have imitated his master. On the other hand, he had as followers, Salomon Ruysdael, Simon de Vlieger, and Coelebier, but we do not know precisely whether these painters actually received instruction from him.

Nothing is known of the life of COELEBIER. His name is to be found in the registers of Haarlem, and therefore it may be inferred that he was a native of that town, as it is the one in which he undoubtedly lived. The only thing certain is that he imitated the pictures of Van Goyen so closely that at a distance his work might be taken for that of the master; on a near examination, however, the disparity becomes at once apparent, Coelebier's touch being heavy, thick, and devoid of originality.

SIMON DE VLIEGER, on the other hand, resembles his master in the facility of his *technique* and the delicacy of his drawing, while he differs from him mainly in colour, especially in his later style. He

was born in Rotterdam in 1612, and is said at first to have frequented the studio of Willem van der Velde the elder, where it was no doubt that he learnt to represent with inimitable delicacy and astonishing truth the figures with which he enlivened his compositions. But the broad and simple manner of Van

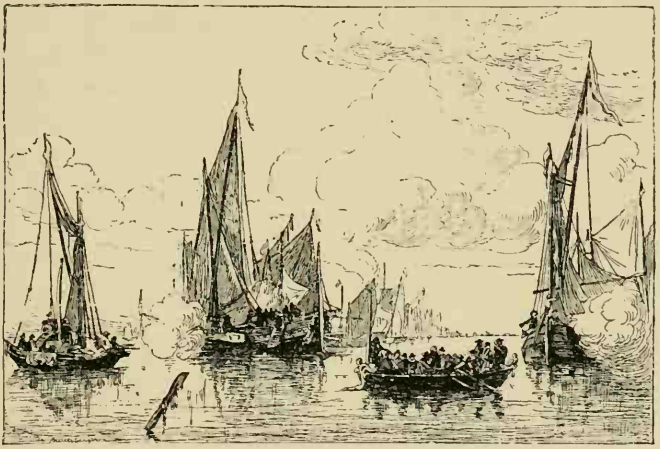

FIG. 60.—THE REGATTA.—*Simon de Vlieger.*
(Museum of Amsterdam.)

Goyen soon attracted him, and for some years he followed the lines which had been laid down in so skilful a manner by that master. Later in life he varied his method, particularly in colouring, and without losing his conception of nature, showed that he was a colourist more varied and accomplished than Van Goyen himself. The Louvre possesses "The Sea during a Calm," and at the Amsterdam Museum may

be seen one of his most beautiful examples, "The Naval Combat on the Slaak;" this picture is dated 1633. His masterpiece, however, is to be found in the Museum at Munich, and represents "A Tempest at Sea." De Vlieger, as far as is known, died in 1660.

SALOMON VAN RUYSDAEL, whose family name was subsequently immortalised by his nephew, Jacob van Ruysdael, was born in 1600; twenty-three years later he was admitted to the Guild of St. Luke at Haarlem; in 1648 he was elected Dean, and he died in 1670. Though he was not a pupil of Van Goyen, he nevertheless singularly resembled him both in his excellencies and in his defects. His colour has the same soberness, and his touch, though facile as Van Goyen's, is sometimes hasty and even negligent. His foliage especially is monotonous in tone as well as execution, but his drawing is spirited and full of life. The Museum of Amsterdam possesses a very fine picture of his entitled "The Halt at an Inn," representing two coaches at the door of an inn beside a canal. Several other of his works are also to be seen at the museums of Berlin and Munich.

Pieter Molyn and Wynantsz, the other two artists who gave an impetus to landscape painting in Holland, were both born in 1600. This is about all we know of their lives. PIETER MOLYN did much by his representations of flat and undulating country to start Dutch landscape painters on that independent path in which they were destined to achieve such brilliant results. His drawing of men and animals is good, his colour is warm and powerful, and his touch light,

if sometimes careless. His works are rather rare. Among those which are known is "A Cavalry Charge," in the Louvre, and another is to be seen in the Museum of Berlin; in the Dutch galleries his works are rarely to be found. According to Balkema he died in 1654. He is now described as Pieter Molyn

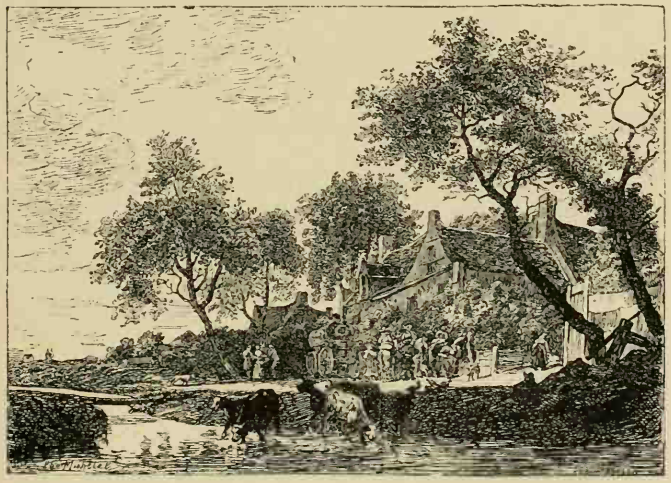

FIG. 61.—THE HALT AT AN INN.—*Salomon van Ruysdael.*
(Museum of Amsterdam.)

the elder, to distinguish him from his son PIETER MOLYN, otherwise "Tempesta," who was born in 1637, and who died in 1701. This younger Molyn, after receiving instruction from his father, travelled much; as a young man he left his native land to visit Italy, where he became a clever painter in various styles, and made himself celebrated mainly by his

representations of the chase. Having renounced Protestantism in Rome, young Peter received patronage and protection at the hands of a certain number of Italian prelates, but this protection did not save him from imprisonment, for whilst at Genoa he was accused of having caused his wife to be assassinated in order that he might marry his mistress, and he was condemned to perpetual imprisonment. He obtained his release in 1684, when Louis XIV. bombarded and took the town. He then returned to Piacenza, where he died in 1701.

Jan Wynantsz has a greater claim than either Pieter Molyn or Van Goyen to the honour of having opened up a new and true path to modern landscape painting. It would be interesting to see how the talent of Wynantsz was formed, how his faculties were developed, and who was his master; but, unfortunately, nothing is known of the commencement of his artistic career; all we do know is that he was exceptionally talented.

Although there is not much variety in his subjects, they are always chosen with taste. Moreover, we find in his works an aërial perspective, a truthfulness of execution, and a faithfulness of rendering, which we seek in vain amongst his predecessors. It is evident, in looking at his pictures, that he was absolute master of the subject which he had taken in hand. The manner in which he finishes his foregrounds in itself shows astonishing ability, while the details of trees and plants, and the differences in soil, are rendered with a precision and accuracy unknown before him.

All that was wanting for Wynantsz to have been a master of the first order, was the ability to paint the human figure and to portray animal life. In this he could never succeed, and for the filling in of his landscapes he was compelled to have recourse to others,

FIG. 62.—AN OLD OAK.—*Jan Wynantsz.*
(The Wilson Collection.)

among them Lingelbach, Adriaen van der Velde, and Helt Stokade.

In spite of his long and laborious life as a landscape painter, Wynantsz did not produce much so far as number is concerned; Smith, who catalogued his works, could not find more than 214 of them; this is

probably to be explained by the extreme care which the painter took in all his studies, and in the merely technical execution of his work. The comparative scarcity of his paintings, however, has not prevented Wynantsz from figuring honourably in almost all the public collections.*

Two other landscape painters, also among the innovators of the school, Aart van der Neer, and Aalbert Everdingen, deserve to be placed immediately after the masters of whom we have just spoken.

AART VAN DER NEER, father of that Eglon van der Neer of whom we have already spoken in connection with certain paintings of interiors, was born at Amsterdam in 1619, is almost unknown to us outside of his works; biographers say nothing of him, but his pictures are sufficiently eloquent without either dates or facts. Whilst Van Goyen revels in cloudy and uncertain twilights, whilst it was the custom of Wynantsz to paint landscapes bathed in the limpid light and warmth of day, Van der Neer delighted in the gentle light of the pale moon, in which he depicted rivers, canals, cottages, and village scenes; no mere words can describe the penetrating melancholy of his country scenes. Sometimes also, but this only in few instances, he represents day, and then the vigorous light of the sun replaces the vaporous reflections of the moon. He has, in fact, depicted Nature in all her aspects, but in none has he succeeded so well as in his

* Nos. 11 and 12 in the Dulwich Gallery are fairly characteristic of the master. He was born probably about 1615, and died after 1679.

moonlight pictures. His works, carefully selected and enshrined in the most celebrated galleries, are among the most exquisite of the school which he adorned.*

AALBERT, or ALLARD VAN EVERDINGEN, was born in 1621, at Alkmaar, and he died in his native

FIG. 63.—DIOGENES LOOKING FOR AN HONEST MAN.—*Aalbert van Everdingen.*
(Museum of The Hague.)

town in 1675. He belonged to a family of artists, for his brothers Cesar and Jan were also painters of some note. Cesar (1606—1679) acquired a certain reputation as a figure and portrait painter, and practised

* No. 112 in the Dulwich Gallery is fairly representative of the painter.

also landscape art, of which a specimen is to be found in the gallery at The Hague.

Aalbert travelled much in Norway, and made a special study of the rocks and cascades in that country. On returning to his native land he reproduced the scenes among which he had dwelt, torrents edged around by huge firs springing out from the sombre masses of rock, and throwing their spray into large stretches of transparent water. His execution of these tumultuous subjects is marked by an extraordinary facility; his skies are notable for their clearness, and his colouring, though occasionally heavy and even monotonous, sometimes manifests considerable power. The examples of this master, which are to be found in the Louvre, in the Museum of Amsterdam, and in the Museum Van der Hoop, show clearly that the painter was possessed of great talents. But had he been less talented, his name would not have become less famous, because he was the precursor, and perhaps the master, of Jacob van Ruysdael.

JACOB or JACQUES VAN RUYSDAEL was not only the most famous of Dutch landscape painters, but it may be said of him that he was the greatest "landscape" painter that modern art has ever produced. No other painter has ever been able to express with greater power the poetry of Northern lands. A draughtsman of the first order, he was also a most finished harmonist. His colour, warm and soft, exhibits in the half-tints of light and shade variations of exquisite sweetness. His brush, sometimes

vigorous, sometimes tender, passes with astonishing flexibility from the most finished, delicate, and glossy

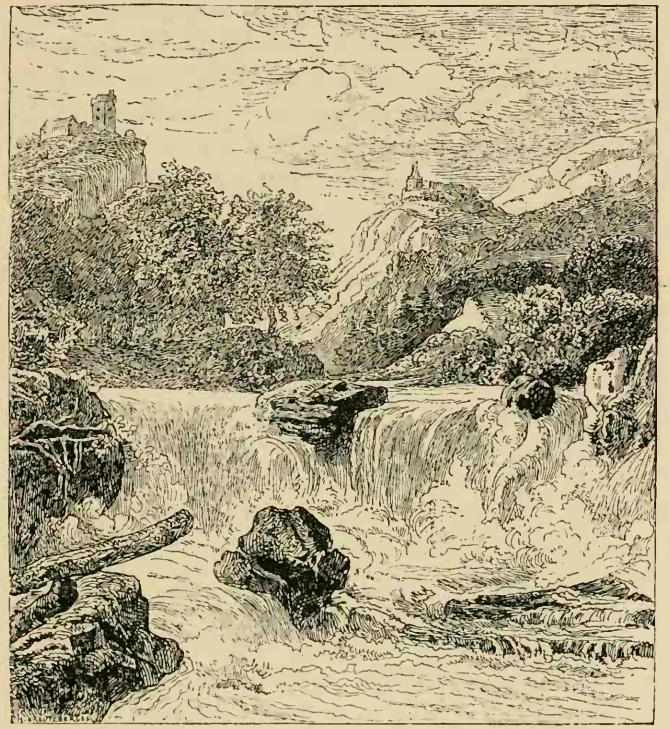

FIG. 64.—THE CASCADE.—*Jacob van Ruysdael.*
(Museum of Amsterdam.)

execution, to that which may be described as the most free and broad it is possible for an artist to attain. Never did artist succeed as Van Ruysdael

did in concentrating in his skies, filled with sombre and threatening clouds, so melancholy and tender, a poetical feeling. Never did the simple and rustic nature of his native country find an interpreter at once so skilful and so decided; never did any one depict with greater skill the savage majesty of the mountains, the wastes and frothing cascades of Norway. It might be easily imagined that the life of Jacques van Ruysdael was exempted from all mystery, and that the existence of so great a man would be known even to the smallest details. This, however, is not so. It is believed, though there is no positive evidence of the fact, that he was born in Haarlem in 1625. It is known that in 1648 he entered the Guild of St. Luke, and that in 1659 he went to Amsterdam, where he obtained the rights of citizenship, and vegetated, rather than lived, for some time unknown to his contemporaries, until in 1681, reduced to a very abject condition, he returned to his native town, obtained from the Burgomaster a place in the asylum of the town, where he died on the 14th of March, 1682, ignored and in obscurity, and reduced to despair by the indifference with which he was regarded. This is all that is known of the artist; the rest must be left to conjecture.

It seems clear that Van Ruysdael devoted nearly the whole of his talent to his own country. The great number of views of Haarlem which are to be found in the Museums of Amsterdam and The Hague, the woodland scenes which he copied on the *Dunes* near the town where he worked, and the "Thicket,"

which is in the Louvre, belong to his earlier period. Later in his career, seeing how little his efforts were appreciated, the painter took his inspiration from the drawings which were given to him by Van Everdingen, in order to make himself a competent interpreter of the wild and terrible natural scenery of Northern lands, the secret of which had been discovered by his master.

Smith has catalogued the works of the master, which number over 400. We cannot attempt to give a description of them, or even to name them, as the number of rocks, cascades, and sea-shores which we should meet with would involve constant repetition. We shall confine ourselves, therefore, to the mention of pictures of this master which are to be found in the Louvre and in the principal galleries in Holland.

The Louvre has six of Ruysdael's pictures. "The Forest," which is also called "The Thicket," "A Tempest on the Borders of a Dyke in Holland," and four landscapes. In the gallery at Amsterdam there are five specimens of the master: "The Château de Bentheim," "The Cascade," "Winter," "The Forest," and "The Town of Haarlem." At The Hague there are three: a "Cascade," a "Beach," and a "View of Haarlem from the Dunes of Overveen."*

MEINDERT HOBBEMA, a painter of less roving imagination than Jacques van Ruysdael, faithfully copied such nature as surrounded him. It was particularly from Guelders and Drenthe that he took

* See in the Dulwich Gallery, Nos. 241, 154; and especially 278.

his subjects. From Drenthe he borrowed his joyous

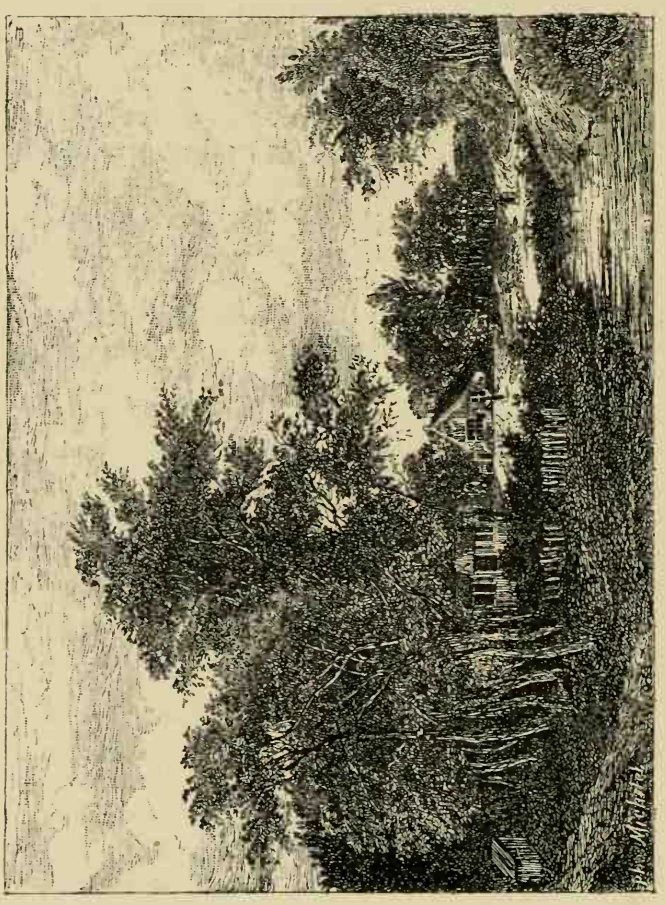

FIG. 65.—THE FOREST.—*Meindert Hobbema.*
(The Six Gallery, Amsterdam.)

villages, lit up by the rays of the sun, with their rustic

dwellings, connected with each other by winding

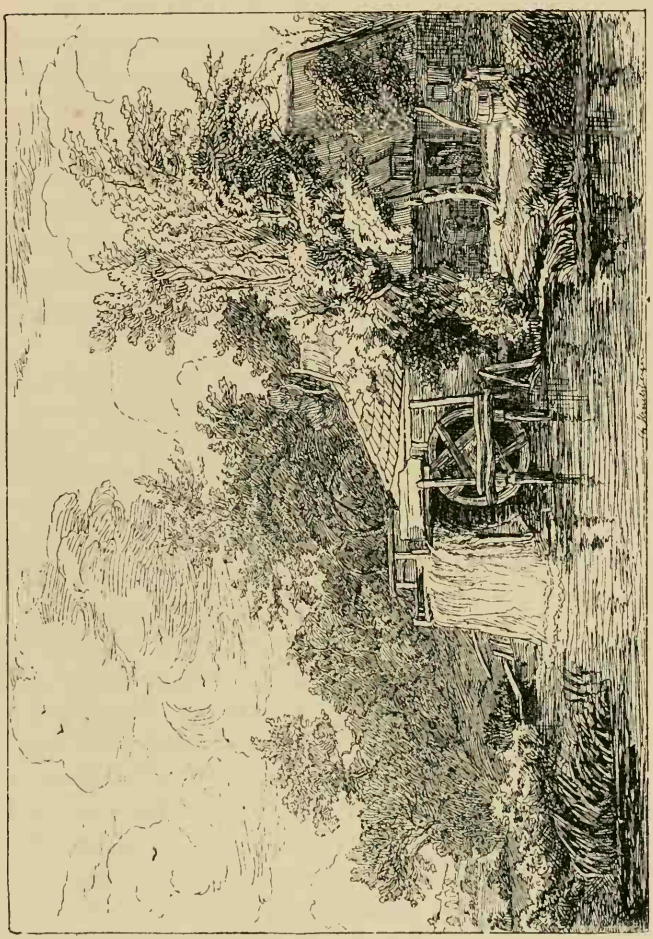

FIG. 66.—THE MILL.—*Meindert Hobbema.*
(Museum of Amsterdam.)

pathways; while Guelders supplied him with his

primitive water-mills, which play such an important part in his works.

Like Ruysdael, Hobbema was almost ignored by his contemporaries, and has left to biographers but a slight trace of his passage through the world which he so faithfully portrayed. It is not until 1739 that his name begins to figure upon the sale catalogues; in 1768 his works were scarcely estimated as worth more than from two to three hundred florins, and we have had to wait until our own time to see justice rendered to his great talent. A document discovered in the archives at Amsterdam reveals the date and place of his birth. This document, a registration of marriage, informs us that Meindert Hobbema was thirty years of age in 1668, that he came from Amsterdam, and was the friend of Jacob van Ruysdael. As for the rest, we know no more of him than was known fifty years ago.

But if we have lost the biography of this painter, some of his works have come down to us, and we can study them at leisure. Although endowed with less taste and less poetic feeling than Ruysdael, Hobbema copied nature more closely. Whilst the former produces his effects by mysterious undefined light and shade, the latter, on the contrary, illumines his pictures with brilliant sunlight, which, finding its way through the foliage of his great trees, gives an idea of contentment and joy. Whilst the one chooses the twilight hours, when nature is shrouded with a kind of veil, the other prefers the setting sun in all its brilliancy, warming the grass land by its rays, and

making it golden with its reflection. As regards excellence of execution, these two painters may be classed together; and if the brush of Ruysdael appears to be softer and more supple, that of Hobbema is more decided in colouring and more robust in execution.

The works of Hobbema, unknown, as we have said, until 1739, are rare, and their scarcity, quite as much as their merit, explains the high prices at which they are valued at the present day. The Museums of Berlin, Brussels, and Amsterdam are almost the only ones on the Continent which possess any of them. But the best specimens of his works are to be found in private collections, and particularly in England.*

Amongst the artists (far too few) who followed the footsteps of Jacob van Ruysdael and Hobbema, the one who most nearly resembled these masters was CORNELIS DEKKER, whose works may be classed amongst the best Dutch landscapes. His colouring is rather too heavy, and his aërial perspective lacks skill, but his mills and his forests are worthy of a place in the first collections. After Dekker comes JAN VAN DER HAAGEN, who was born at The Hague in 1635. He shows himself more independent, although the influence of Ruysdael is very evident in his works. His painting is truthful and his tone agreeable, and his subjects are carefully studied; but his execution, sometimes rather rude, at other times degenerates into the minute treatment of details. After these masters, though considerably inferior,

* See 131 in the Dulwich Gallery, an important work of this painter.

come next JAN VAN KESSEL (1648—1698), a clever imitator and ingenious copyist, whose works are somewhat rare; JAN DE VRIES, who embellished his landscapes, after the style of Ruysdael, with architectural designs copied from Claude Lorraine; RONTBOUTS, who imitated the execution of his masters so well, that some of his works are sheltered in museums and collections under the names of Ruysdael and Hobbema; ABRAHAM VERBOOM (born before 1630, died after 1663), who borrowed from the former of these masters his harmony of colour, and from the latter his science and botanical knowledge;* and, lastly, JAN LOOTEN, who went to England in order to initiate the English in the beauties of Dutch landscape.

II.

Amongst those artists who in a different style, but one inspired entirely by their native country, have attained a very high rank in Dutch paintings, we must give the first place to PAUL POTTER. He was the son of a painter but little known, named PIETER POTTER, from whom he received his first lessons. He early left Enkhuyzen, where he was born, in 1625, to reside at Delft, and subsequently at The Hague. At Delft he was received into the Guild of St. Luke in 1646, and then his talent and his name first attracted attention. The protection of Jean Maurice of Nassau having induced him to go to The Hague, he was married there in

* See No. 201 in the Dulwich Gallery, a freshly-painted harmonious picture.

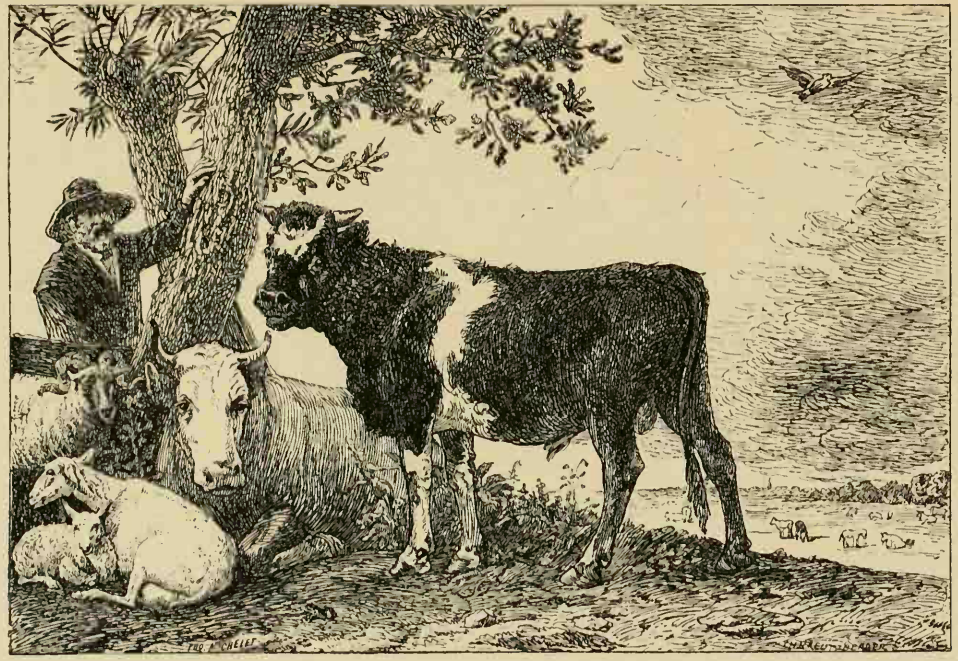

FIG. 67.—THE YOUNG BULL.—*Paul Potter.*
(Museum of The Hague.)

1650, but having cause, it is said, to complain of the light conduct of his wife, he suddenly abandoned his residence at the States-General to establish himself at Amsterdam. It was there he died on January 17th, 1654, aged twenty-eight years and two months.

Paul Potter was not only a landscape painter of

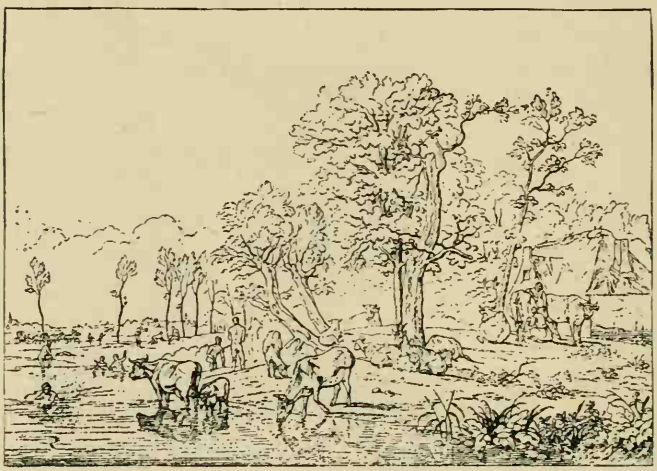

FIG. 68.—THE COW AND HER REFLECTION.—*Paul Potter.*
(Museum of The Hague.)

the first rank, but he was also an animal painter and in the somewhat special style to which he devoted his talent, he may be regarded as a master.

Amongst those painters, moreover, who have regarded truthfulness and correctness of style as the principal objects of attainment, he is certainly one of the greatest and the most distinguished that the Dutch school has ever produced.

His works are generally of small dimensions, but are all the better for not being more extensive in scale. Two large works representing animals life-size, his "Bull," which has been most highly praised, and his "Bear Hunt," in the Amsterdam Museum, are in every respect inferior to his smaller productions.

It is by the perfection of his drawing, his admirable knowledge of anatomy, the faithfulness and power of his modelling, and a colouring which harmonises wonderfully with the different lights of day, that Paul Potter has been able to impress upon his pictures their amazing accent of truth. His landscapes, with a few willows in the foreground, are painted with an atmosphere of wonderful clearness. Extensive plains, interminable meadows, dotted over in the distance with clumps of trees and enlivened by cows, sheep, and horses, are the subjects which he preferred, but his works never repeat themselves monotonously. Sometimes, as in his "Orpheus," he places before the spectator wild animals, but his simple and peaceful nature soon regains the upper hand, and he returns to his sheep and his cows.

Smith has catalogued 103 works of Paul Potter. Considering the overloaded and complicated subjects which this master preferred, and his early death, he must have been very industrious to have left so many works behind him. During his life he enjoyed a high reputation, and was much esteemed by amateurs. His works, which commanded high prices the moment

they left his studio, immediately found places in princely collections, and at the present day they are to be seen in most of the museums. The Louvre has two paintings of his, "Horses tied to the Door of a Cabin," dated 1647, and "The Meadow," dated 1652.

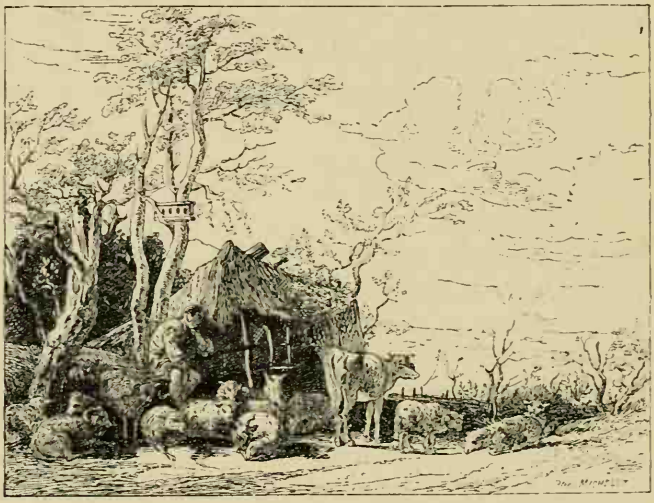

FIG. 69.—THE SHEPHERD'S HUT.—*Paul Potter.*
(Museum of Amsterdam.)

In the Museum of The Hague there are three, "The Cow and her Reflection," dated 1648; "The Meadow and Cattle," 1652; and "The Young Bull," 1647. The last-named enormous picture, which has been so much extolled and praised, was sent to Paris, and received at the Napoleon Museum the honours of an apotheosis, although, after all, it is a work more

strange than beautiful, and of decidedly questionable taste.

Finally, in the Museum of Amsterdam are five paintings of this master: "The Shepherd's Hut," dated 1645; the great "Bear Hunt," already mentioned, dated 1646; "Orpheus Charming the Animals," of 1650; "The Shepherds and their Flocks," 1651; and the "Straw Cutters," without date.

FIG. 70.—MEADOW WITH CATTLE.—*Paul Potter.*
(Museum of The Hague.)

In spite of his great success, Paul Potter founded no school and had no imitators. The artists who painted in his style are even rare in Holland. GOVERT CAMPHUYSEN, who, born at Gorcum in 1624, obtained in

1650 the right of citizenship at Amsterdam, also painted flocks, meadows, and stables, but his squatty peasants and thick-set animals have nothing in common with the splendid subjects of Paul Potter. AALBERT KLOMP gives evidence of a little closer resemblance to him, but his composition, although clever, is heavier, and his colour less varied. ABRAHAM HONDIUS (1638—1695), who also painted bear and boar hunts, is too vigorous and not sufficiently correct to be seriously compared with his master, besides which his principal effect is decoration, a point which Paul Potter regarded as of little importance. We have still to mention WILLEM ROMEYN* (born before 1630, died after 1693) and ADRIAEN PYNACKER (1621—1673) both clever and delicate artists, who never strove after grand effects; the latter employed more rapidity of execution, and affected more colour, whilst the former has more delicacy of tone and concentration. They both frequently devoted their talent to verdant pasturage and horned cattle. But both distinguished themselves by their Italian landscapes, dotted with ruins, such as Nicolaas Berchem and Karel du Jardin had brought into fashion on their return from Rome; and they are rather the followers of those artists than of the simple and touching master of Enkhuyzen. †

Amongst all these painters, so interesting in many respects, only ADRIAEN VAN DER VELDE can be compared to Paul Potter. Like him he was the

* Nos. 8 and 10 in the Dulwich Gallery, painted under the influence of Karel du Jardin.

† See No. 130 in the Dulwich Gallery, a first-rate work of Pynacker.

son of a painter, and he died young, scarcely

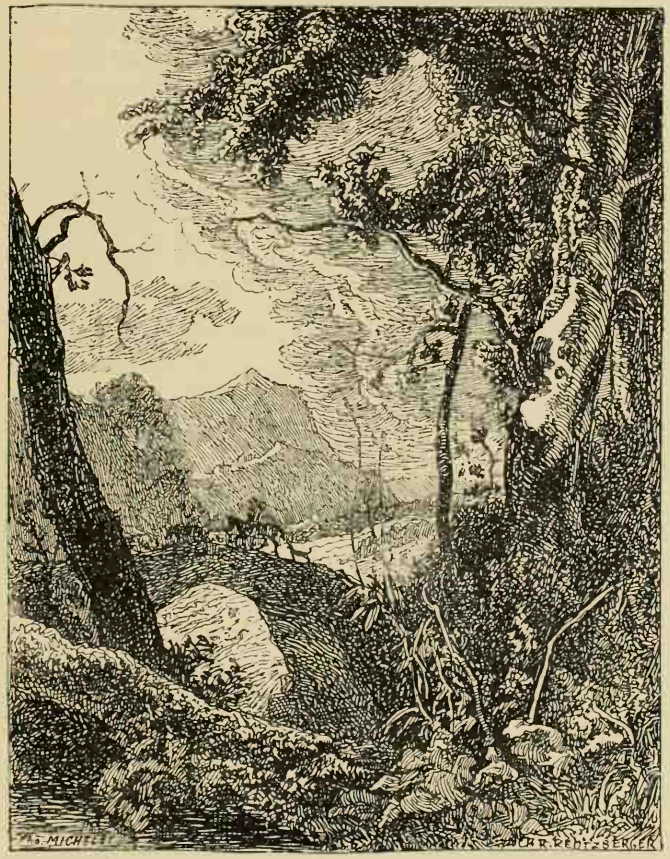

FIG. 71.—ITALIAN LANDSCAPE.—*Adriaen Pynacker.*

thirty-six years of age; and, like him, he never quitted his native country. Born in 1636, and the

pupil of Jan Wynantsz, Van der Velde from the first gave proof of such precocious talent that Wynantsz's wife, who witnessed his first efforts, is said to have exclaimed, "Wynantsz, you have found your master." This prediction was soon fulfilled, and the pictures of the young painter were more esteemed than those of his master. More varied than Paul Potter, Adriaen van der Velde, in some of his pictures, was influenced by his Italianising contemporaries, and in imitation of them he sometimes endeavoured to idealise his compositions. His shepherds seem to belong to the pastoral age, his shepherdesses lose their simple nature, and his country mares assume the airs of noble steeds. But when he confines himself to the representation of Dutch country scenes, he resembles Paul Potter, not in execution, for his touch is softer and more flexible, his colouring is less clear, and his foliage often a sombre green or even blue; but in composition and in the choice of subjects.

Notwithstanding the shortness of his life, and the willingness with which he devoted his time to filling in the landscapes not only of his master Wynantsz, but also of his friends Hobbema, Van der Heyden, Verboom, and Moucheron, the catalogue of the works of Adriaen van der Velde * comprises no less than 187 pictures. Considering the finish of his works, this number shows that he was endowed with prodigious facility, and that he was extremely industrious. His works, esteemed even during his life, have now for a

* For an example of this artist, see No. 72, in the Dulwich Gallery.

long time had their place in the principal museums of Europe; Berlin, Florence, Cassel, Munich, Brussels, all possessing some of his works. The Louvre alone has six: "The Beach at Schevening," three landscapes with animals, "The Shepherd's Family," and a

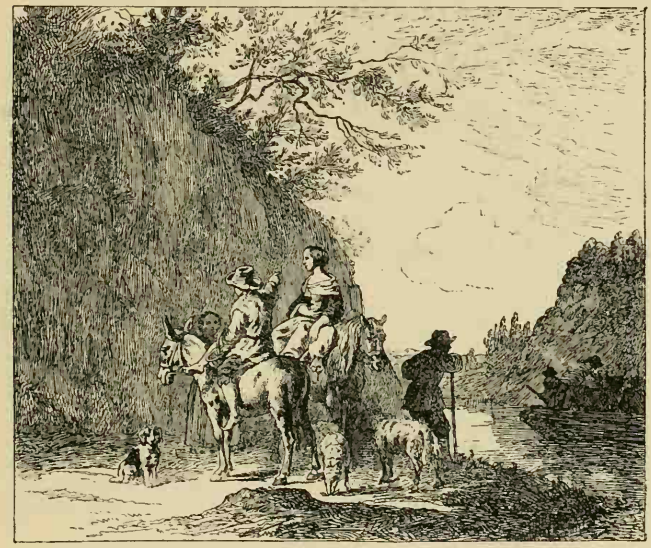

FIG. 72.—THE FORD.—*Adriaen van der Velde.*
(Museum of Amsterdam.)

"Frozen Canal." In the Museum of The Hague there are only two, "Cattle" and a "Dutch Beach"; and at Amsterdam there are three, "The Passage of the Ford," "The Hut," and a "Landscape."

With Adriaen van der Velde is generally connected his pupil DIRK VAN BERGEN (1645—1689), as well

as PIETER VAN DER LEUW (1704), who endeavoured to imitate him. But both are heavier in tone, harder in outline, ruder in execution, and of less pleasing taste, and so far inferior to him.

It was also from among the peaceful inhabitants

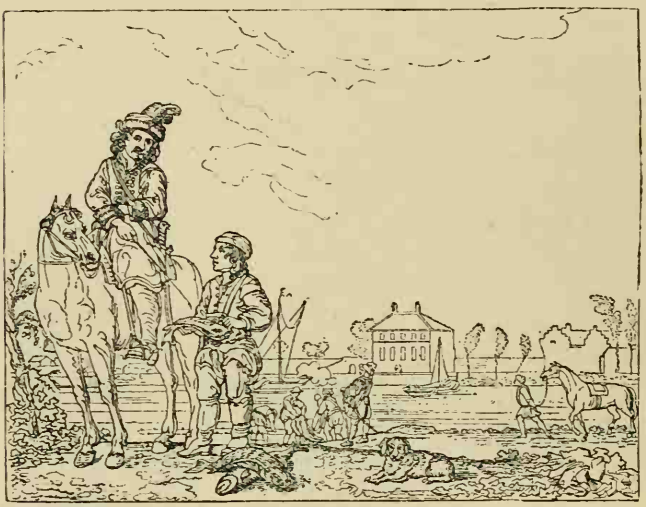

FIG. 73.—SALMON FISHING.—*Aalbert Cuyp.*
(Museum of The Hague.)

of the Dutch *Polders* and their superb cattle that AALBERT CUYP took a great number of the subjects for his pictures ; but with his solid, powerful, and robust painting, his contempt for details, and his preference for subjects of broader compass, we enter a different sphere. Although cattle occupy an important place in the works of Cuyp, there is really no comparison

between his cows and those of Paul Potter or of Adriaen van der Velde. His cattle are not so carefully finished nor so well studied, and, in spite of their apparent importance, it is not in them that the interest on Cuyp's works is concentrated. The charm of his compositions is centred entirely in the splendour of the light which illumines them.

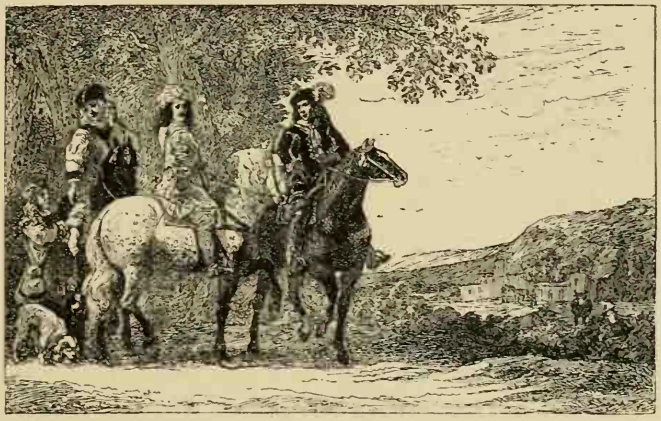

FIG 74.—DEPARTURE FOR A RIDE.—*Aalbert Cuyp.*
(The Louvre.)

In this respect he emulated Pieter de Hooch, but Cuyp possessed the conception of light to a higher degree than any other landscape painter, and no one, with the exception of Claude Lorraine, has ever been better able to render the burning heat of midday, or the warm and vibrating rays of the setting sun.

Cuyp, however, did not confine himself to repre-

senting cattle and peaceful groups of herdsmen in broad meadows on the banks of the Meuse. Sometimes, as in his "Departure for a Ride," in the Louvre, he became the aristocratic painter of his day. Sometimes he painted marine subjects, and then shows us the Meuse covered with vessels, some of them laden with travellers, as in the beautiful picture in the Six Gallery; or a stormy sea, as in his seascape in the Louvre.

He also painted moonlight scenes (Six Gallery) and portraits.* But in these latter subjects he appears to have preserved too much of his original rusticity. His figures are heavy, thick-set, and dumpy, and his colour, profuse and solidly laid on, does not lend itself kindly to representing fresh faces and delicate drapery. Smith has mentioned 335 of his pictures, and yet there are not many of his works on the Continent. There are some at The Hague, Munich, Antwerp, and Berlin, but everywhere in small number. This circumstance is explained by the fact that Cuyp was for a long time unknown in his own country, and it was in England that justice was first rendered to his talent. Born at Dordrecht in 1605, he died in the same town in 1691. Aalbert Cuyp is unknown to biographers, and the only two circumstances that are recorded about him are that he was the pupil of his father, Jacob Gerritsz Cuyp (whom we have already mentioned), and also that he was not only a painter, but a brewer as well.

* See in the Dulwich Gallery 192, 114, 83, 141, and 169, as first-rate examples of this painter; others in his earlier style are in the Gallery.

In speaking of Aalbert Cuyp and his manner of distributing light, we have mentioned Claude Lorraine. It was he, also, who formed JAN BOTH, not indirectly by a sort of intuition, but directly, by immediate initiation, for Both knew the great Claude at Rome, and took his works as models. Jan Both was born in

FIG. 75.— ITALIAN LANDSCAPE.—*Jan and Andries Both.*

1610 at Utrecht, the son of a glass painter, who gave him his first lessons in drawing, and whilst still young, became the pupil of Abraham Bloemaert, then at the height of his fame, and he soon had as a fellow-pupil his younger brother ANDRIES, who was as much infatuated with painting as he himself. As soon as they were old enough to travel, the two brothers set out.

They travelled through France into Italy, and commenced their work. Nothing is more touching than their constant and assiduous study together. The elder painted landscapes, high mountains, abruptly-rising rocks, forming a huge amphitheatre, with mountain paths fringed with trees, and roaring cascades or smooth lakes in the foreground. The younger painted figures, and introduced in these vast and majestic solitudes shepherds and their flocks, or muleteers with their primitive carts, and their mules with red trappings and tinkling bells. The result of this habit of working together, this close bond of union which existed between them, was that their styles so closely harmonised, that if at the present time we had no knowledge of this brotherly collaboration, it would be impossible to guess it. Both were excellent draughtsmen, and although less pathetic than Cuyp, they were much more distinguished. They succeeded in representing admirably the declining hours of the day, and whilst the elder gilded the magic reflections and vaporous summits of his rocks and his beeches, the other dotted the foregrounds with the lengthening and fleeting shadows of figures, the outlines of which were visible in a golden dust.

In 1650 Andries died at Venice, his death being the result of imprudence. On leaving a dinner-party one evening, where he had indulged too much in his devotions to Bacchus, he fell from his gondola into the water and was drowned. This was a terrible blow to Jan, who returned to Utrecht in despair, where he survived Andries some years, during which

time Poelemburg took the lost brother's place, and painted the figures in his large landscapes. The known works of Jan Both number 150. They are unequal in merit, and many of them are of considerable dimensions. They all represent Italian scenes. The Louvre possesses two, the Museum of Amsterdam four, that of The Hague two, whilst Brussels has only one. There are some also to be found at Dresden, Berlin, and Munich, but the greater number are in England.*

Amongst the pupils of Jan Both was one named HENRI VERSCHURING (1627—1690), who, after having travelled much, returned in 1655 to his native town, where he held the position of Burgomaster. His favourite subjects are scenes of military life, of brigandage, and adventure. His execution is extremely careful, and his imagination is fertile. There is a certain talent shown in his compositions, but his colour is dull and lacks transparency. Another imitator of Jan Both was WILLEM DE HEUSCH, his contemporary and countryman, who, it is said, was also his pupil. De Heusch copied with some truthfulness the effects of the setting sun, but he completely failed in the attempt which he made to transmit to his nephew, JACOB DE HEUSCH (1657—1701) the talent and methods which he himself only received at second-hand.

With Jan Both and his pupils we meet with a new

* See No. 36 in the Dulwich Gallery for an excellent example of these brothers. Four others, with evidence of the influence of Claude, are also in the Gallery.

class of landscape painters. We have no longer to do with earnest interpreters of Dutch country scenes, but are in the presence of "Merry Deserters," who travelled far beyond rivers and mountains in the pursuit of subjects more in harmony with the new notions which had taken root in their country. Before commencing to follow this path, it would be well, perhaps, to say a few words about a group of painters, Philips de Koning, Jan van der Meer (the younger), Herman Saftleven, and Jan Hackaert, who belong to the preceding class, or mark the point of transition.

PHILIPS DE KONING (1619—1689) was the pupil of Rembrandt, and he and his brother-in-law, Furnerius, are almost the only disciples of the master who devoted themselves specially to landscape. Philips de Koning delighted in the production of those enormous panoramic views invented by Rembrandt, and in this somewhat special style he resembles his illustrious master so nearly, that a confusion has frequently arisen between them. JAN VAN DER MEER (the younger) also followed this distinguished example. In order to enliven his pictures with flocks of sheep, of which he had made a special study, he chose extended views taken from a height. The banks of the Rhine, where the stream becomes irregular and picturesque, had great attraction for him, and he represented them with the greatest truthfulness.

It was also on the banks of the Rhine and of the Moselle that HERMAN SAFTLEVEN found the subjects

for his principal compositions. His well-chosen subjects, his correct drawing, and his careful execution would make his pictures very valuable if they were not uniformly marred by an antiquated manner, by the rude style in which the objects in his foregrounds are executed, and the over-coloured bluish tint of the backgrounds.

One of the best pictures of Saftleven is in the Louvre, No. 583, which gives us an exact view of the talent and defects of this artist.* In spite of his defects, however, Saftleven exercised a certain influence over his contemporaries, and several painters, amongst others JAN GRIFFIER† (1656—1720), followed his example.

JAN HACKAERT in some sort marks the transition between the painters who followed the traditions of the North, and those who succumbed to the seduction of the Southern sun. Who his master was is not known, but we do know that while still young he travelled in Germany and Switzerland, and became devoted to the mountains which presented their majestic summits to his view. He subsequently returned to The Hague, where he also painted landscapes of his own country. He formed for himself a second style, and his woodland views, with figures

* In the Dulwich Gallery, No. 101, is a picture in this artist's finest style.

† Jan Griffier had a son who was born during his visit to England (1688), and christened Robert. This son painted exactly in the same style as his father, whose pupil he was, and confusion has occurred in distinguishing their respective pictures.

painted by Adriaen van der Velde or J. Lingelbach, are quite equal to his correctly-drawn and firmly-painted mountain scenery. The Museum of Amsterdam possesses some of his works; others are to be seen at Dresden, Munich, and the Hermitage.

By the side of Hackaert we must also place ANTHONI WATERLOO, who was born at Lille about 1630, and whom we find at Leeuwarden in 1653, and at Amsterdam in 1661. Somewhat rare as a painter, and better known as an engraver, Waterloo also forms one of the connecting links between the two tendencies, whilst with Jan Baptista Weenix, Nicolaas Berchem, and Karel du Jardin, we find ourselves amongst the Italianising group.

III.

In order of date, the first of these roving artists is J. B. WEENIX. He was born in 1618, whilst Berchem was born in 1620, and Du Jardin in 1625. His master was Abraham Bloemaert. Early in life he married the daughter of Gilles de Hondekoeter, but his desire to see Italy caused him to leave his young wife and to carry his palette and brushes beyond the Alps. He promised to be absent only four months, but he remained in Rome several years. The choice of his subjects was affected by this long sojourn. The greater part of his pictures represent ruins, amongst which are quietly browsing sheep or goats tended by a shepherd, or badly guarded by a sleeping shepherdess. His colouring is fine and his touch powerful, his painting solid and

his light superb, approaching that of Pieter de Hooch. His execution, however, is dry, and sometimes even hard, and his style has a certain monotony. His best works are at Munich. Jan Baptista also painted a few seaports, and his "Pirates Repulsed" in the Louvre is, perhaps, his best production in this style. On his return to Holland he estab-

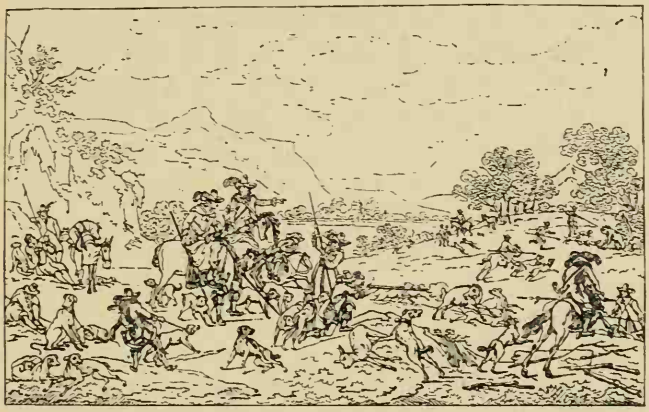

FIG. 76.—THE BOAR HUNT.—*Nicolaas Berchem.*
(Museum of The Hague.)

lished himself in the neighbourhood of Utrecht, where he died in 1660.

If Weenix is the first in order of date of this group of Italianisers, NICOLAAS BERCHEM, or BERGHEM, is the most talented. His compositions are noted for their correct drawing and agreeable colour. His brilliant but somewhat decorative style, marked often by an absence of glazing, his great freedom in the use of

the brush, together with his poetical sentiment, caused his works even during his life to be much appreciated, and at the present time they have an honourable place in the museums of the Louvre, the Hermitage, Amsterdam, The Hague, Munich, Dresden, and Berlin. Nevertheless, in the end, his shepherds and shepherdesses become monotonous, and the uniformity of his animals showed that he worked upon a very small number of studies without much reference to nature. Besides this, as is the case with the greater number of painters who have produced numerous and hasty works, he often repeats the same subjects, and there is scarcely a well-furnished gallery in Europe that has not a "Passing the Ford" or a "Woman upon an Ass in Conversation with Another Person," by Berchem. We have to notice in his productions three different and separate styles. In the first—still imbued with the precepts of Van Goyen and N. Moyaert, who were his masters—we find the sentiment inspired by Dutch scenery; then he becomes Italian, but he paints his pictures in warm sun, and preserves his vibrating colour. In his third style he remains Italian, but his lights become silvery and his painting dry, hard, and much more decorative.

Many anecdotes are related of the life of Berchem. It is said that the avarice of his wife left him not a moment's rest, and that she forced him to work unceasingly. It is difficult to say how much of truth there is in these stories, but, if well founded, they would explain the prodigious fecun-

dity of a painter relatively careful, whose works, nevertheless, are counted by hundreds. Berchem* died in 1683, rich and honoured.

In spite of his success, Berchem had few pupils. Three or four are mentioned, but not more. It is,

FIG. 77.—AN ITALIAN FORD.—*Nicolaas Berchem.*
(Museum of The Hague.)

perhaps, rather from a similarity of processes and ideas than on serious grounds that a connection is sought to be established between Abraham Begeyn, J. F. Soolmaker, Jan Glauber, Aalbert Meyering, and their alleged master.

* See in the Dulwich Gallery, Nos. 160, 209, 200, 132, and 17.

JAN GLAUBER (1646—1726) was born at Utrecht, of German parents, and is perhaps the only one who, as his pupil, merits our attention; and he, as soon as he became independent of his master, hastened to set out for Italy. AALBERT MEYERING (1645—1714), his fellow-pupil and friend, accompanied him in his journey, but this did not suffice to make our two artists painters of the first order. The works of Glauber, although notable for warm colouring and extreme care, are far inferior to the works of Berghem, whilst Meyering is still less successful. As to BEGEYN and SOOLMAKER, whose acknowledged works are very few in number (the Museum of Brussels possessing only one picture of each painter), nothing is known of their lives, and their cold talent and opaque colouring are not calculated to raise a feeling of much regret at the obscurity in which their lives are hidden.

KAREL DU JARDIN, born, as we have already said, about 1625, died at Venice in 1678. It is stated that he also frequented the studio of Berchem, but there is nothing to prove this, and we may add that, if he resembles that painter in the choice of his subjects and the brilliancy of his touch, he resembles Paul Potter almost as much by the care and truthfulness with which he represents animals. They are, in fact, more life-like, more varied in pose and bearing, and more faithfully rendered, than those of Berchem. He was a draughtsman far above the average, and all that Karel touched became, under his brush, graceful and distinguished. His fancy has no limits but those

of good taste, his execution is vivid, his colouring rich, and his light harmonious and clear. His smallest compositions are original, ingenious, and intelligent. His little peasant scenes are almost idylls, while such

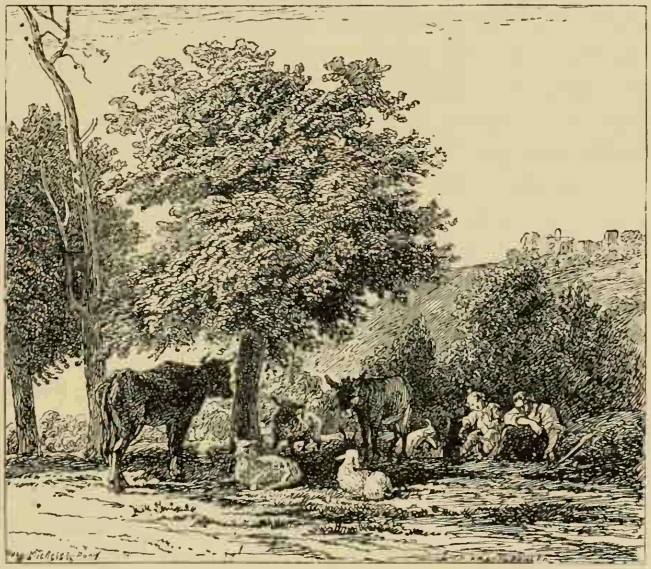

FIG. 78.—THE REST.—*Karel du Jardin.*

pictures as "The Charlatan" indicate observation and humour of the first order.

Karel du Jardin also painted portraits, and, what is more, life-sized portraits, as, for instance, that of G. Reynst, which measures about fifty inches by forty, in the Amsterdam Museum. He has even painted large pictures representing meetings of the Regents,

such as his "Syndics of the House of Correction," a picture which measures about 6ft. 8in. by about 12ft. 6in., in the same museum; but in these pictures of vast dimensions the talent of the artist is less apparent. It is impossible, however, to ignore an extraordinary learning in the drawing, remarkable composition, and a profound knowledge of perspective, but their dry, cold, and even wan colouring, their stiffness of execution, detract from these works the charm which is to be found in the small pictures of the master, his cascades, and his flocks, all charming works, such as the nine in the very best style by which Karel du Jardin is represented in the Louvre.*

It has been stated that JAN LINGELBACH was the pupil of Karel du Jardin. We do not know what ground there is for the statement, but it may be that of similarity of talents, although Lingelbach, a painter of German extraction, is heavier and less elegant.

Born in 1625 at Frankfort-on-the-Maine, Lingelbach, whilst still young, removed with his family to Amsterdam. In 1642 he left his adopted country for France, where he remained two years. Then he went to Rome, and returning to Holland eight years after, established himself in Amsterdam, where he died in 1687. The facility with which he posed and draped his little figures caused him to be sought after by the landscape painters of his time for filling in their

* See in the Dulwich Gallery, Nos. 229 and 62, for two excellent examples of this artist.

landscapes and views of towns. This was his principal occupation. He painted, however, a great number of pictures, principally Italian views, markets, ruined fountains, with a troop of horsemen and muleteers or shepherds. In his large compositions his colouring, remarkable for its silvery tone, be-

FIG. 79.—THE HAY WAGGON.—*Jan Lingelbach.*
(Museum of The Hague.)

comes cold and wan. It is seldom that he escapes this defect. His masterpiece is preserved in the Hôtel de Ville of Amsterdam. It represents the *Stathuis* of that grand and noble city during its construction.*

* Nos. 77 and 90 in the Dulwich Gallery are pictures by Lingelbach.

In concluding this series of Dutch landscapists, there remain still to be mentioned a few second-rate artists who devoted themselves to the reproduction of Italian views or landscapes in the decorative style — THOMAS WYCK, BARTHOLOMEUS BREEMBERG, FREDERICK and ISAAC MOUCHERON, and the three VAN DER DOES.

THOMAS WYCK (1616—1696), who was born at Haarlem, is very little known to biographers. It is believed that he visited Italy, that he subsequently went to England, and died in London. He excelled in painting Italian seaports. His composition is somewhat exaggerated, but intelligent, his colouring is warm, and his groups well drawn. This was sufficient in his time to bring him some renown, which he always retained, for some of his works are still found in the museums of the Continent.

The three VAN DER DOES, JAMES, the elder (1623—1673), and his two sons, SIMON (1653—1717) and JAMES, the younger (1654—1699), were all imitators of Karel du Jardin. The father had been the friend of that eminent painter, and the two sons were his pupils. James, the elder, however, was the only one who visited Italy. Simon and James only *Italianised* at second-hand. All three were artists of sound taste but deficient observation. The groups of figures and animals in their compositions hold the principal place, and their landscapes, over fanciful in composition, are simply intended for scenic effect. The father was one of the founders of the society called *Pictura*, at The Hague (1656), and became one of its

three directors. The two sons were less favoured by circumstances. Simon, ruined by his wife, led a precarious life, and came very near dying in an hospital. James, the younger, who accompanied the Dutch Embassy to France, died suddenly just at the moment when a prosperous and happy career was opening before him (1699).

FREDERIC DE MOUCHERON was born at Emden in 1633, and died in 1686. After having studied some time in Paris, he established himself at Amsterdam, where he painted a great number of Italian landscapes, works which clearly showed that he had never been in Italy. His Dutch scenes, moreover, are scarcely more exact. His painting is generally cold, and is only remarkable for a certain skill in arrangement. ISAAC (1670—1744), more fortunate than his father, visited Italy, but he appears only to have acquired thereby a keen appreciation of decoration. On his return to his country, he devoted his art to the decoration of the houses of the rich at Amsterdam. His composition was good, his colour truthful but heavy, and his perspective perfect.

BARTHOLOMEUS BREEMBERG, with whom we will terminate this interesting section of Dutch painters, was an artist of considerable talent, but the least observant of nature of any painter of the Dutch school. He was born at Deventer in 1600, and after visiting Italy, established himself in France, where, after the example of Poussin and Claude Lorraine, he commenced to paint architectural landscapes, ruins, massive rocks, and groups of trees. He ornamented his

foregrounds with small figures skilfully painted, supposed to represent scenes from Holy Writ, mythology, and the Decameron. He was thus one of the most ardent devotees of *Classic Landscape.* His ability in drawing, his very correct aërial perspective, and his solid and careful execution, brought him into great request in France, where he had established himself, and where he was only known by his Christian name, Bartholomew. But the singular coldness of his works remained to the last. In the eighteenth century his works were to be found in all the celebrated galleries of Paris, and it was to fashion, much more than to the actual merit of his works, that is to be attributed the presence of six of his pictures in the Louvre.*

IV.

To the landscape painters we have now to link the painters of the streets and buildings of towns. It was only about the middle of the seventeenth century that Dutch artists commenced to devote their talent exclusively to the reproduction of objects daily presented to their view, such as the canals, streets, and squares, which are so characteristic of their hospitable cities. It would seem that they required to be initiated in this style of painting by the views of foreign market-places and squares with which the *Italianising* painters had decorated the saloons of Amsterdam, and that in the presence of this invasion of forums and piazzas they exclaimed, "Have we not streets, squares, and monuments to paint?"

* Nos. 15, 16, and 110, in the Dulwich Gallery, are especially fine.

The first painter who devoted himself exclusively to this eminently picturesque style was JOHANNES BEERESTRAATEN. Even up to recent times little was known of the life of this artist, but now his biography is laid open to us by the production of

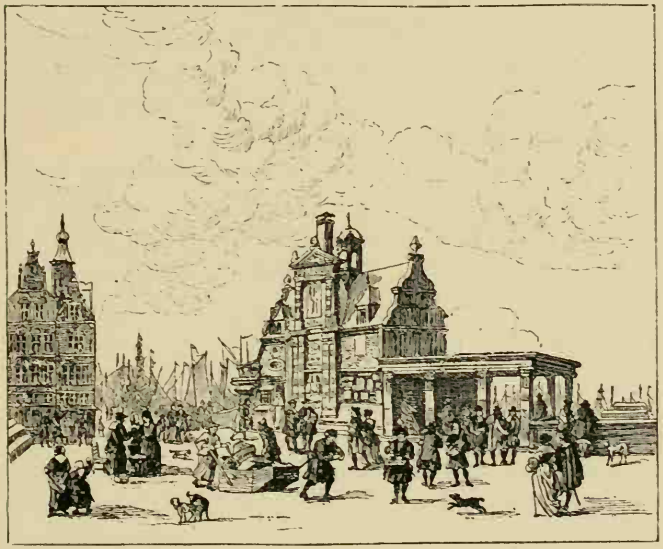

FIG. 80.—THE WATERMEN'S EXCHANGE.—*Johannes Beerestraaten.*
(Museum of Amsterdam.)

authenticated documents. Johannes Beerestraaten was born at Amsterdam in 1622, married in 1642, and he died, it is believed, in 1687. He travelled much in Holland, staying in all the towns he visited, and copying their monuments, squares, and thoroughfares, and leaving everywhere on his route a great number of sketches and pictures. The latter exhibit a broad

and full touch, and are harmonious in colour. His method of painting is vigorous; and if he is sometimes a little out of drawing and impatient of detail, on the other hand he is always unsparing in colour, and agreeable. Although the Louvre possesses one of his pictures representing the "Port of Genoa," it is nevertheless improbable that Beerestraaten ever went to Italy, and this picture of his fancy, painted doubtless from the sketches of Lingelbach, is only a sacrifice made by him to the taste of his time.

After Beerestraaten, in order of date, we have JOB BERCKHEYDEN (1628—1693) and his brother, GERRIT BERCKHEYDEN (1638—1698), both talented painters. The elder first began by painting landscapes, and then studied figure painting for the purpose of painting figures in his own compositions, which he subsequently did in his views of towns, and he also filled in the figures in his brother's pictures. The younger, with a touch less bold, colder, and more reserved, was very skilful in linear aërial perspective, and he reproduced, with remarkable fidelity, the most complicated architectural views. The brothers worked together a great deal, and there is great resemblance in their respective works. Of Gerrit's pictures, the Museum of Amsterdam possesses a "View of the Dam," and the Louvre has a view of the "Trajan's Column." In the Museum of Rotterdam there is a view of the "Old Amsterdam Exchange," and in the Museum of Amsterdam there is a view of the "Town Weights of Haarlem," both by Job Berckheyden.

JAN VAN DER HEYDEN comes next in order of

date (1637—1712), but he is incontestably the first in order of merit in the painting of views of towns. It has been said, and with some reason, that he was the Gerard Dow of architectural painters. Like Dow, his delicacy of execution is astounding, and he com-

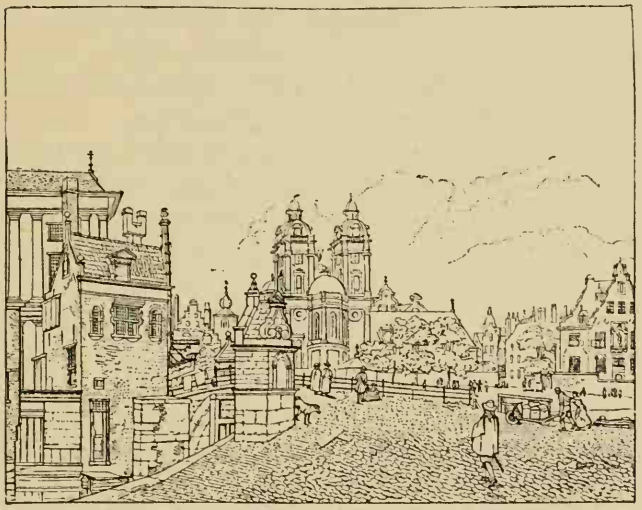

FIG. 81.—A DUTCH TOWN.—*Jan van der Heyden.*
(Museum of The Hague.)

bines the countless details of his pictures with such skill that they are always harmonious and truthful. His subjects, moreover, are bathed in a gentle, warm, and transparent light, and his excellent perspective removes from his works any cold and meagre aspect, which they might otherwise present.

Although Jan van der Heyden was endowed with

great talent for rendering views of towns and architectural subjects, his trees, on the other hand, are badly painted, and he was never able to draw a figure. Happily he could command for this indispensable work the services of Adriaen van der Velde, whose small figures added a new charm to his compositions. In spite of the excessive care with which he executed his works, Van der Heyden produced much. Smith has catalogued a hundred and fifty-eight of his works, and yet painting was not his sole occupation. During the second half of his life, he occupied public positions in Amsterdam. He was the first to light the town, to establish fire-engines, of which he had invented a new model, and of which he had the management for some years.*

As a painter, Van der Heyden was much appreciated during his own lifetime, and his works commanded high prices. After his death these prices increased, and the Louvre possesses a picture by him, the "Old House in the City of Amsterdam," which was bought from one of his descendants for 6,000 florins, about £500, and it was only obtained at this price by accident. There are also in the Louvre two other works by the same painter, "A Church and Square in a Town in Holland," and the view of "A Village on the Banks of a Canal," which are no less valuable. Besides these, his works are to be found at Dresden and Munich, Cassel and Vienna. The Museum of The Hague possesses only one, a "View of a Town in

* See No. 196 in the Dulwich Gallery for an example of his work.

the Low Countries." The Museum of Amsterdam is more fortunate, and counts three—"The Stone Bridge," "The Drawbridge," and "A Dutch Canal.'

Amongst the painters who devoted their time to the reproduction of the picturesque outlines of the old Dutch cities we have to mention JACOB VAN DER ULFT, who was born at Gorinchem in 1628, and who was therefore the compatriot of Van der Heyden, but his elder by ten years. There is no doubt that they both had the same master. Van der Ulft, who possessed a fertile and varied imagination, at first painted landscapes and marine subjects, and it was only later on that he devoted himself to the views of towns. In the latter class of works he displayed considerable correctness of design, powerful colouring, solid painting, and a clever and a skilful hand, although he was somewhat too precise in details. By his little figures, which are very cleverly drawn, he animated not only his own compositions, but also the pictures of certain of his fellow-artists. The Louvre possesses "A Gate of a Town," by Jacob van der Ulft, and "A Public Square in preparation for a Triumph." His most famous production, however, is in the *Stathuis* in Amsterdam—"The New Town Hall," of that important city. The *Trippenhuis* Museum possesses, besides, an "Italian Seaport" and "A View of an Italian Town," which show that if Van der Ulft never left his country, he at least made a sacrifice to the *Italianising* mania of his contemporaries.

In order to complete this glance at architectural painters, we would mention those of the Dutch artists

who devoted their talent to representing the interiors of churches and palaces, such as Pieter Saenredam, Dirk van Deelen, Emmanuel de Witte, Henri van der Vliet, G. Hoekgeest, and Isaac and Jan van Nickelen.

PIETER SAENREDAM was born at the end of the 16th century (1597), at Assenfeld, and he died at Haarlem in 1666. He was the pupil of Frans de Grebber. It is he who marks the point of transition between the first architectural painters, the immediate or following disciples of Vredeman de Vries, such as Steenwyck and Pieter Neefs, and those who belong to the mature Dutch school. In Saenredam the grand qualities of the school manifest themselves as completely as could be desired. His drawing is pure and bold, his composition broad, and his colour transparent and luminous. His works are rarely met with in the museums of the Continent, but the "Gothic Church and the Grand Church of Haarlem," in the Museum of Amsterdam, are quite sufficient to attest his talent.*

We have already spoken of DIRK VAN DEELEN, with reference to the Palamedes, and we will now add a few words to what we have already said. Born at Heusden, or at Alkmaar, at which place it is not conclusively known, about the year 1605, Van Deelen settled in Zeeland, after having passed some time at Delft, where he worked with Anthoni Palamedes. He became Burgomaster of Arnemuiden, and died shortly after 1668. The composition of the colonnades, and

* See No. 94 in the Dulwich Gallery.

interiors of churches and palaces, to which he devoted his pencil, is admirable as regards perspective, and his pictures are painted with irreproachable skill, but an excessive clearness of outline, and a too great precision in those parts of his pictures which are thrown into light and shade, detract from the charm of the whole, and sometimes his pictures have an appearance of dryness.*

EMMANUEL DE WITTE was born at Alkmaar. His birth is said to have taken place between 1605 and 1610, but more probably 1620 is the date of the event. It is known that he established himself at Delft, where he became a member of the Guild of St. Luke in 1642. He would appear to have studied in that town under Evert van Aelst. He probably met his compatriot Van Deelen there, and it is certain that he was well known to Pieter Steenwyck the younger, who was received into the Guild of St. Luke the same year as he was made a member of it. In the somewhat restricted style which he affected, De Witte attained a perfection which no painter before him had attained. Several times he painted the Great Church of Delft, with the tomb of *Taciturn*, and he frequently represented other churches. He even essayed to paint Italian churches from sketches brought back by the *Italianisers*. An exact knowledge of perspective, a perfect conception of light and shade, and a delicacy of execution which reveals every detail without degenerating into dryness, figures well drawn and

* See No. 258 in the Dulwich Gallery.

sufficiently picturesque, a solid manner of painting

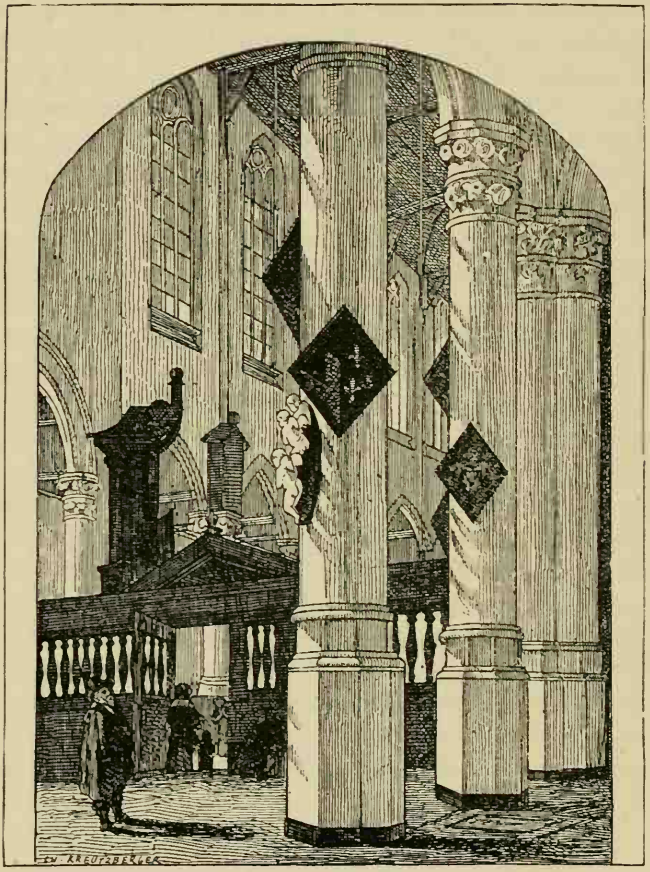

FIG. 82.—A PROTESTANT TEMPLE.—*Emmanuel de Witte.*
(The Wilson Collection.)

and perfect modelling are the magnificent qualities

which distinguish his works. His principal pictures are at Amsterdam at the Royal Museum, at the Van der Hoop Museum, and at Berlin.

It is a curious coincidence, which does not appear to have been observed, that HENDRICK VAN VLIET and GERARD VAN HOEKGEEST both belong to the school of Delft. The former was received into the Guild of St. Luke of that town, where he was born, in 1632, the latter in 1639 as a *stranger*. Both paid their debt to the town where they studied in reproducing "the Old and the New Church of Delft." This pious expression of homage can be witnessed in the Museum of The Hague, and these beautiful architectural designs, of a warm and powerful effect, illumined by rich light, may be counted amongst the productions which do honour to the school.

ISAAC VAN NIKKELEN is in no way inferior to the painters whom we have just named, either in elegance, composition, delicacy of touch, or in the science of perspective. Like Van Deelen, he delights to represent, under pompous colonnades, personages of noble bearing and attire, but his interiors, too clear and transparent, and overburdened with details, lack that fulness and depth which De Witte, Van Vliet, and Hoeckgeest give to their solemn and meditative churches. The Louvre possesses a "Vestibule of a Palace," which with good reason is regarded as his masterpiece, but this work, which is one of the most remarkable, happens to be of a quality very rare with this artist, whose drawing is generally dry and whose colouring is often crude.

Isaac van Nikkelen had a son named JAN, who painted landscapes with buildings standing among majestic trees. This son travelled in Germany, resided at Dusseldorf, and died at Cassel, whither he had been called by the reigning prince, who had appointed him painter to the Court in spite of his lack of genius.

CHAPTER VIII.

MARINE PAINTERS.

AN intimate connection exists between marine and landscape painters, and in Holland, where land and water are so closely mingled, it may be said that they belong to the same family. In fact, there are scarcely any landscape or even genre painters of the Dutch school who have not encroached upon the domain of the marine painters. The most illustrious, for instance, Van Goyen, Simon de Vlieger, Aalbert Cuyp, Salomon and Jacob van Ruysdael, have all delighted to represent streams, seaports, and the sea itself, sometimes calm, sometimes rough, now dotted with vessels and barks, now deserted and silent. The class of marine painters in Holland, therefore, would be the most numerous if we included within it all those who, far or near, have represented the dangerous and threatening element to which Holland owes her greatness. On the other hand, such a group would be singularly reduced if, eliminating from it all the desultory and irregular painters, who only accidentally devoted their talent to this style, we limited it to those who made marine painting their special study.

The first name which presents itself in speaking of marine painters is that of VAN DER VELDE. The Van

der Veldes, in Dutch art, form a veritable dynasty. At the head of it is placed Esaias van der Velde, whose important place in the school we have already indicated. He is said to have had a son called Willem van der Velde the elder, but the relationship does not seem to be authenticated in any certain manner; and by connections still more problematical, it is sought to connect with the same stock Jan van der Velde of Haarlem, the painter of still life. It would be difficult to say exactly how much of truth there is in the connection sought to be established between painters of very varying talents, who may have nothing in common with each other beyond their profession and their name, and we must leave it to biographers of the future to elucidate and record their origin. Their subsequent history is well known. We know, in fact, that WILLEM VAN DER VELDE the elder was born at Leyden in 1610. At first his parents (and this would be very extraordinary if Esaias was his father) destined him for the sea. He went to sea, and in this occupation he acquired the marvellous knowledge of the construction, the fittings, and the management of vessels, which is so remarkable in all his pictures. The masterly manner in which he represented vessels of all kinds and tonnage, the elegance of his drawing, together with his wonderful accuracy, soon attracted the attention of the East India Company and of the Admiralty at Amsterdam, who commissioned him to paint the whole of the vessels which left their building-yards. His talent becoming widely known abroad, several of his drawings were sent to

England, and attracted the attention of connoisseurs, and the artist was invited to go to London to carry out a similar commission. It was there that he died in 1693, having amassed a large fortune by the riches

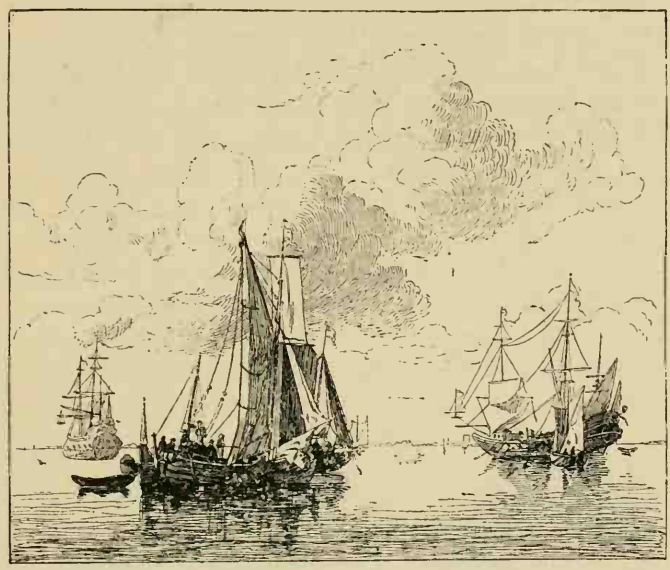

FIG. 83.—NEAR THE COAST.—*Willem van der Velde.*
(Museum of Amsterdam.)

showered upon him by Charles II. and James II., who had been his warm supporters.

Willem van der Velde had two sons, Willem the younger, who was born in 1633 at Amsterdam, and Adriaen, born in 1636, of whom we have already spoken. ADRIAEN from his earliest age manifested considerable taste for painting, and particularly for

landscape. His father placed him with Wynantsz, in whose studio he soon acquired artistic fame. Afterwards he painted some marine subjects, and particularly views at Schevening. Nevertheless, these were only his accidental works, his particular study being in another direction. With WILLEM, the elder son, it was just the opposite. His father taught him to draw, instructed him early in all that he knew of the anatomy of vessels, for which, and for the elements which carried them, the young man conceived such a passion, that he devoted all his artistic existence to their representation. When his father went to London, he left his son in the care of Simon de Vlieger, and he could not have been placed in better hands. Soon, with the assistance of nature, the young Willem became a finished painter. With patriotic ardour he confined himself to the representation of the maritime annals of his country. We can still see, in the Museum of Amsterdam, the "Four Days' Fight," the "Capture of the *Royal Prince*," and the "Capture brought into Port," glorious feats on the sea, which in 1666 excited indescribable enthusiasm in the United Provinces. "The Port of Amsterdam" also is there, a gigantic masterpiece more than three yards long, in which are delineated with incomparable eloquence the grandeur and power of the Dutch capital. But his patriotism could not withstand the seduction of a title and a royal pension. In 1677, Willem went to England, and painted the victories which the English gained over his countrymen. He died in 1707 at Greenwich, where he had

resided. The title of Painter to the King, which was conferred upon him by Charles II., as well as his pension, passed from the painter to his successors.

Willem van der Velde the younger is not only the greatest marine painter of the Dutch school,

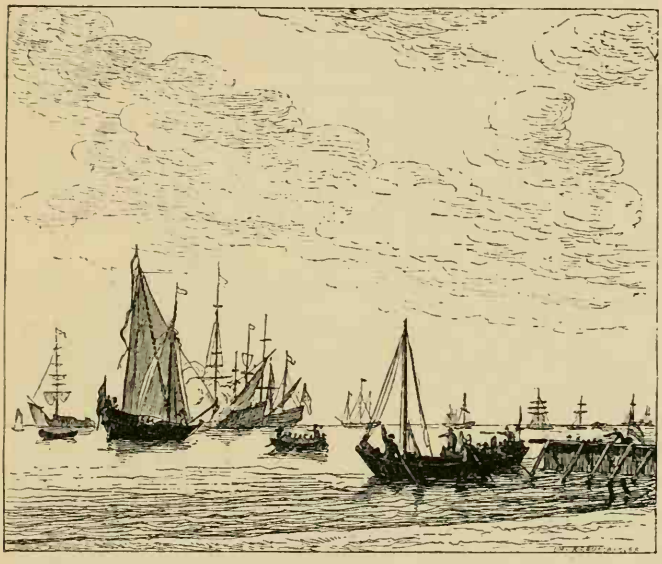

FIG. 84.—A CALM.—*Willem van der Velde.*
(National Gallery.)

but he is also one of the greatest in the whole world. His admirable knowledge of vessels, the magnificent transparency which he gives to the water and sky, the alternating light and shade by which he forms a series of successive planes, the softness and fine harmony which pervade his compositions

all executed in grey and delicate tones, the rigid accuracy and finish of his details, which nowhere degenerate into dryness, make the greater number of his pictures so many little masterpieces. One fact is remarkable, that this painter of the North Sea and the English Channel, both so rough and stormy, almost invariably painted them calm. Storms and even stiff breezes are exceptions in his works. Both passionately fond of things connected with the sea, the Dutch and the English disputed after his death over the works of this painter, as in his life each nation had claimed the artist for themselves. Therefore it is in Holland and England that we find the greatest number of his works.*

Whilst Willem van der Velde had a marked preference for the sea in a calm, LUDOLF BACKHUIZEN, on the contrary, delighted in storms. At the commencement of his life, however, he was far from displaying such tastes as he afterwards manifested. Born at Emden in 1631, he commenced work with his father, who was a lawyer, and the secretary of his native town. In 1650 he went to Amsterdam, and there became bookkeeper in a commercial house. He next devoted himself to calligraphy, and finally to painting. In this latter branch, into which his real vocation led him, he had for his professor a marine painter named Hendrick Dubbels, of whom we shall speak farther on, and Aalbert van Everdingen, the painter of rocks and cascades, previously mentioned.

* Dulwich Gallery has three, Nos. 186, 113, and 166.

Whether it was the latter who inspired his pupil with that singular worship of storms it is not known,

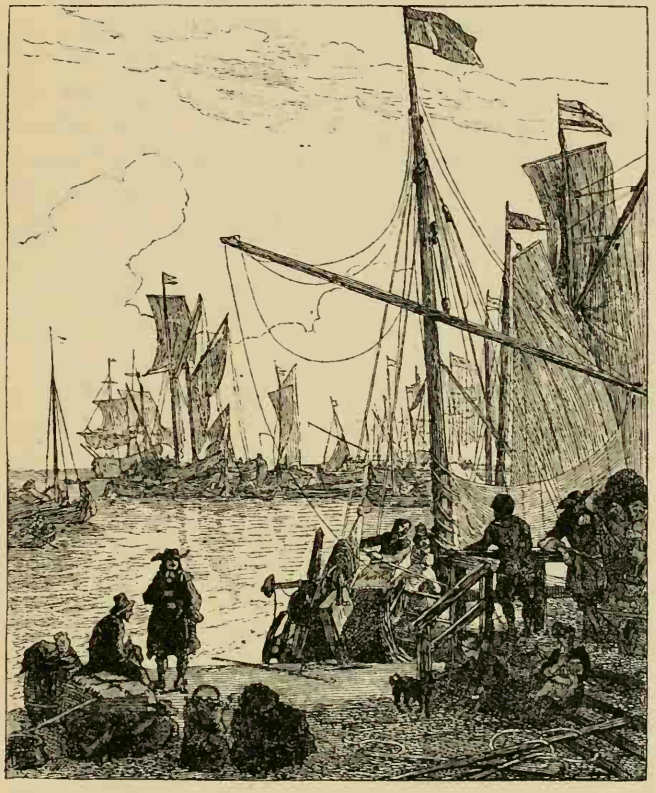

FIG. 85.—THE PORT OF AMSTERDAM.—*Ludolf Backhuizen.*
(Museum of Amsterdam.)

but this passion was so strong in him, that he voluntarily exposed his life several times for the sake of

seizing, in all its horrible reality, the effects of rough weather.

In spite of his earnestness, and his real talent, Ludolf Backhuizen is very inferior to Van der Velde. His pictures, compared with those of his rival, have a dry, hard, and rude aspect, and his colour is without transparency, defects which cannot be counterbalanced by the fury of upheaved waves or the furious driving of the heavy clouds across the sky.* Nevertheless, a poetic sentiment in his pictures caused them to be much esteemed by his contemporaries. The King of Prussia, the Elector of Saxony, the Grand Duke of Tuscany, favoured him with important commissions. Smith has catalogued 184 of his works. A large number of these form part of public collections, and Backhuizen, when he died in 1708, at Amsterdam, had acquired a large fortune by his brush.

Another proof, not less convincing, of the favour with which in his time the works of Backhuizen were regarded, is the considerable number of painters who imitated him. HENDRICK DUBBELS, his master, was one of the first, after the success of his pupil was confirmed, to adopt his subjects, and to copy his manner. More than this, he desired that his son, JAN DUBBELS, should take Backhuizen for his teacher and master, and the son conformed so well to the wish of his father, that at the present time it is often difficult to distinguish the two artists, and many of the pictures of Jan Dubbels figure in private

* See No. 75 in the Dulwich Gallery for a moderate example.

collections under the name of the master whom he endeavoured to copy.

The other pupils of Backhuizen are PIETER COOPSE, of whom very little is known, and whose pictures are excessively rare; JAN CLAESZ RIETSCHOOF, who was born at Hoorn in 1652, and died in 1719, and closely imitated the style of his master, so far as can be judged by his two pictures, "The Calm" and "The Storm," in the Museum of Amsterdam; MICHIEL MADDERSTAG (1659—1709), who for a long time worked at the Court of Berlin, and ABRAHAM STORK (1650—1700), a clever and careful designer, who, although he failed in composition, transparency, and general truth to nature, figures with honour in the museums of Dresden, Berlin, and The Hague. In the last-named museum are two panels of his, "A Marine View" and "A Beach," which bear the same date, 1683.

Amongst the marine painters who emulated Van de Velde and Backhuizen, and who do honour to the Dutch school, we may mention RENIER NOOMS, known under the surname of ZEEMAN (sailor), in consequence of his particular affection for the sea. We are told but little of his life. It is believed that he was born in 1612 or 1615, at Amsterdam, but he travelled much, for he resided some time in Berlin, and we know that he sojourned both in England and France. He lived in Paris, and the French National Gallery possesses "A View of the Old Louvre" by him. He was an artist of merit, painting in a light amber key, and a careful draughtsman.

LIEVE VERSCHUUR, who it is believed was the pupil of Simon de Vlieger, and who died in 1691, was also a good draughtsman and careful painter, but he lacks harmony. Two pictures in the Amsterdam Museum sufficiently manifest his skill.

JAN VAN CAPELLE belongs also to this group of artists, whom earnest and honest talent has placed in the second rank, but of whose life very little is known. His works, which are rare, show that he loved a calm sea, which he lit up with beautiful warm rays in the style of Cuyp, and enlivened with barks and vessels. JAN PARCELLIS and his son, JULES, have scarcely left any deeper traces of themselves. The father was the pupil of Vroom. He carried his love for his profession to the extent of exposing himself to various perils, in order to master the secrets of an angry sea, but, nevertheless, he only succeeded in becoming a painter of moderate merit. His son, born at Leyderdorp in 1628, although he received lessons from his father, particularly applied himself to imitating Willem van der Velde, and Smith mentions some of his pictures, which are executed with sufficient talent to cause them to be mistaken for those of this master. One of his works, "Still Waters," amongst others, was sold in London under the name of Van der Velde for the sum of £300.

Finally, we must bring the series of Dutch marine painters to a close with the mention of GERRIT TOORENBURGH (1737—1785), of whom there is at The Hague "A View on the Amstel."

CHAPTER IX.

PAINTERS OF STILL LIFE.

To bring our study of the brilliant period of the Dutch school to a close, we have only to consider pictures of flowers, fruits, and game—inanimate objects which are known by the singular designation of still life. If this designation be defective, it is nevertheless the usual one, and therefore we are obliged to employ it. Moreover, in spite of its want of precision, the class of paintings which it indicates is one of the most interesting, not, indeed, from a moral point of view, for the reproduction of flowers, fruits, porcelain, glass, and plate, however cleverly executed, does not appeal to the mind, but from the point of view of composition and technical skill. We can, therefore, with confidence proceed to the study of those numerous artists who devoted their talent exclusively to still life.

The first painter in this style we meet with in the Dutch school is DAVID DE HEEM the elder (1570—1632). His biographers say that he was born at Utrecht, and that there he lived and died, and they add that he painted flowers, fruits, dead insects, and animals. We may say that he was probably merely a sign painter. The painting of still life in Holland was originally only applied to this use. Inn-

keepers, game-dealers, and booksellers had real pictures as signs, painted upon their shop-fronts, and we know of several of these simple masterpieces which have found their way into important collections. But the works of old David, if there really are any still in existence, have been so confounded with those of his sons, that it is difficult for us to pass any detailed judgment upon them.

David de Heem, not content with originating a style, also founded a line of painters of still life; at least to him is attributed the paternity of Jan Davidsz de Heem and of David Davidsz de Heem, whose sons were David de Heem the younger and Jan II. de Heem, all of whom, like their father and grandfather, painted, and with a certain success, fruits, gold and silver vessels, china, and glass.

The biography of all these masters, as well as the works they produced, being known to a very limited extent, we shall only consider here the two most famous, the only two, indeed, whose works are to be found sufficiently authenticated in the great public collections.

JAN DAVIDSZ DE HEEM was born at Utrecht in 1600, and he died at Antwerp in 1674, where he took refuge, it is said, from the armies of Louis XIV. He was the pupil of his father, whom he soon surpassed, and of him it may be said that he was the first painter who by his skill, talent, and good taste, obtained access to the rich Dutch houses for pictures painted in the style which was founded by old De Heem. This was but simple justice His works prove with

what consummate science he composed, arranged, and represented his models. In his little sphere he displays perfect tact, an exquisite appreciation of nature, and he forgets no detail. Flora and Pomona have no secrets from him. Moreover, he envelops his flowers and his fruits in a warm golden light which, penetrating into sombre backgrounds, gives to his foregrounds a style and relief rivalling even Rembrandt.

CORNELIS DE HEEM, born in 1630, was the pupil of Jan Davidsz de Heem. He quitted Utrecht early in order to establish himself at Antwerp, where we find him in 1660 received into the Guild of St. Luke. Not only did Cornelis paint the same subjects as his father, but he so imbued himself with his style, and copied his manner, that the pictures of father and son are frequently confounded. His touch, however, belongs to his own epoch, and is softer than his father's; his colouring is warm, but his composition lacks unity. His backgrounds, moreover, are less deep, his shades less transparent and somewhat stiffer. We shall not attempt to enumerate the works of these two excellent artists, as there is necessarily a great sameness in them. The same title, indeed, would be suitable for the greater part of their pictures. We will merely mention that the Louvre possesses only the works of the father, but in the museums of Brussels and The Hague we meet with the works of Cornelis as well as those of Jan Davidsz, and a comparison of the works of the two masters enables us to distinguish at once the characteristics of each.

The De Heems did not limit themselves to found-

ing a dynasty, they also founded a school. A great number of artists, attracted by their colouring and their style, sought their instruction, followed their example, and imitated their methods. Amongst those who were their pupils we may mention PIETER DE RING (1650), one of whose pictures is in the Amsterdam Museum, and who signed his works with a ring, his armorial device; JACOBUS WALSCAPELLE (1670), some of whose paintings are to be seen in Germany, and principally at Berlin, and who, more than any other, resembles the De Heems in composition, arrangement, and taste; ABRAHAM MIGNON, who, born at Frankfort in 1639, went to Utrecht in 1659, learned the rudiments of his art from JACOB MUREL, a painter of flowers, and subsequently became the disciple of Jan Davidsz, in whose studio he worked until 1669;—this painter bestowed more attention on details and finish, but he was more laboured in style than his master, and inferior to him in taste, correctness of design, and colouring;—and finally, MARIA VAN OOSTERWIJCK (1630—1693), one of the few Dutchwomen who handled her brush with success.

Maria Van Oosterwijck was born in the neighbourhood of Delft in 1630, and is said to have been one of the best educated women of her time. M. Waagen relates that Louis XIV., William III., the Emperor Leopold, and Augustus I. gave her commissions to paint pictures for them. This fact appears the more extraordinary as next to nothing is known of her works, and that with the exception of Vienna and Florence no gallery on the Continent possesses one of them.

Amongst the painters who, in a different style from that of the De Heems, devoted themselves to the reproduction of flowers and fruits, we must mention the two brothers OTTO and EVERT MARSSŒUS, or MARCELLIS, whose works are extremely rare, and A. S. COORTE, who has been mentioned by no writer up to the present time. Coorte preferred flowers and fruits, and painted them with passion and with a fine and delicate touch. His pictures are to be found in Zeeland, and the few dates which can be connected with his name would seem to show that he lived until about 1700. As regards the brothers Marssœus, very little is known of their lives, especially of Evert's. Otto seems to have travelled in Italy and France, and to have established himself at Paris, where the Queen-mother took him into her service. He returned to Rome, however, and finally came back to Amsterdam, where he was born, and where he died in 1673, as it is generally thought, but if we are to be guided by a document unpublished until now he would seem to have died a few years later. This document is dated 1680, and mentions two guardians appointed for the children of Evert Marssœus, who were the heirs of their uncle Otto, but this inheritance was not considerable, being only 1,229 livres and 17 sols.

Not a single picture of either Evert or Otto is known to exist in the galleries of their native country. There are two at Dresden which are skilful in composition, and which justify what has been said of Otto, namely, that he was the first in the Dutch school to paint reptiles and flowers together.

More favoured than his master (for he was the pupil of Otto) was MATHEUS WITHOOS (1629—1703), who also painted butterflies, frogs, and serpents amongst flowers and fruits. For some years one of his works was in the Museum of Rotterdam, but the fire of 1865, which destroyed that beautiful gallery, did not spare this picture. At the present time both master and disciple are equally ill-represented in the public museums. Withoos had three sons, Jan, Pieter, Frans, and a daughter Alida, who all followed in the footsteps of their father, and were painters of fruits, flowers, and reptiles.

JUSTUS VAN HUYSUM also had a numerous posterity, a peculiarity common to almost all painters of still life. Born in 1659, Justus commenced by painting landscapes, then he decorated rooms, and soon devoted himself to flowers and fruits. Of the four children he had by his wife, Marguerite Rus, three at least—Jan, born in 1682; Justus, born in 1685; and Jacobus, born in 1686, were painters. The elder acquired an exceptional reputation as a painter of flowers. The Dutch, great admirers of rare plants, first held him in high repute, and his reputation soon spread throughout Europe. Whilst still young he became rich and honoured, and reached the summit of fortune. The prices noted in the sale catalogues of the past century, which are altogether out of proportion to those realised by other works, reveal to us with what infatuation this finished master, so delicate, erudite, and careful, was regarded; but, after all, his style was only second-rate.

The greater number of the compositions of JAN VAN HUYSUM may be described as a vase of

FIG. 86.—FLOWERS AND FRUITS.—*Jan van Huysum.*
(Museum of Amsterdam.)

antique shape, placed in a niche and filled with flowers. Although his execution is elegant, and his

works show that he was a naturalist of the first order, and although he bestows extraordinary care in the modelling of his fruits, there is, nevertheless, less harmony and less taste in his works than in those of Jan Davidsz de Heem.

The great number of the works of Jan van Huysum, which are to be found scattered amongst the principal museums, relieves us from further criticisms, and from giving further particulars of his pictures.

There is one curious fact with reference to this painter which we will notice; that whilst as a painter of flowers he gained enormous success, his inclination and tastes were always for landscapes. Whenever he had a few days to himself, he fled to the country and amused himself by painting bushes with rude figures, in the style of Poelenburg. These curious pictures, which are very interesting, are highly esteemed at the present day.

JACOBUS VAN HUYSUM, the youngest of the three sons of Justus, passed his life in copying the pictures of his elder brother. He, whilst still young, abandoned his country for England, where he established himself, and died in 1759, after having gained a good fortune by ingeniously counterfeiting the works of his brother, the resemblance of their initials rendering it difficult to distinguish the real from the spurious works. JUSTUS the younger, who devoted himself to painting battles, died in 1707 at twenty-two years of age.

The reputation acquired by Jan van Huysum

did not fail to bring forth imitators, but the precision and care of his work must soon have discouraged them. Amongst these copyists we need only mention Coenraad Roepel and Jan van Os, who approached somewhat to the style of their master. COENRAAD ROEPEL, born in 1679 at The Hague, was at first the pupil of Gaspard Netscher, but he gave up portraiture in order to devote himself to the painting of antique vases filled with flowers and fruits. In this new branch he acquired some fame, and when he died in 1748 his works were much esteemed. JAN VAN OS (1744—1808), more strictly conforming to tradition, not only copied the works of Van Huysum himself, but he carried imitation so far as to have four children and grandchildren who devoted themselves to the painting of still life.

The only contemporary painter of Jan van Huysum who shared his renown and acquired a solid reputation was a woman. Her name was RACHEL RUYSCH. She was the daughter of a celebrated Leyden professor. Born at Amsterdam in 1664, she died in the same town in 1750, never having ceased to paint, in spite of her great age. Notwithstanding her industry, the number of her pictures is somewhat small, and it was jokingly said in her time that "she produced more children than pictures." But Rachel Ruysch deserved her great reputation. She painted flowers and fruits to perfection. Her drawing was correct in the extreme, and the precision of her execution is astonishing. Had she been more fortunate

in the arrangement of her compositions, had her colouring been less cold, she would certainly have equalled her illustrious rival, the great Van Huysum.

Rachel Ruysch was the pupil of WILLEM VAN AELST. This artist painted not only flowers and fruits, but also dead animals, particularly partridges —as his pictures in the Museums of Munich, Dresden, and The Hague bear witness. He will, therefore, serve to mark the transition to a new style of painters of still life.

Willem van Aelst was born at Delft in 1620. His master was his uncle, EVERT VAN AELST, who also was born at Delft eighteen years earlier. The latter was a good painter, who had a preference for dead birds and weapons of the chase. Evert was born in 1602, received into the Guild of St. Luke in 1632, and died in 1648, leaving behind him interesting works, which have for the most part since disappeared. His nephew, received into the Guild in 1643, soon travelled to Italy, remained some time in Florence, returned through France, paid a visit to Delft, and established himself in Amsterdam, where he died in 1679. During his stay in Italy, he Italianised his Christian name, and the greater part of his works are signed Guillelmo van Aelst.

His pictures possess rare merit. His composition is always happy, his colouring transparent, and his pictures always quiet in character and true to nature. But in spite of these remarkable qualities, in spite also of the flattering reception which

his pictures met with in France and Rome, Willem van Aelst, on returning to his country, did not enjoy all the glory which he had a right to expect. He was destined, even during his own lifetime, to be surpassed by a young artist whose incomparable talent in the style which he had chosen left far behind him all those who had preceded him.

JAN WEENIX, for that is this painter's name, was born at Amsterdam in 1644, and was early initiated in the secrets of painting by his father, Gio-Baptista Weenix, whom we have already mentioned. Like his father, he commenced to paint seaports, but on seeing some of the works of Van Aelst, his true vocation was revealed to him, and he commenced to paint, with incredible precision, dead animals the size of life. His partridges, pheasants, swans, and peacocks, are masterpieces of truthfulness, but he excelled most in painting hares. No painter has ever approached the astonishing perfection in which he represented these animals. Besides this, his works are always well composed. The timid victims are generally grouped with much art around the foot of a magnificent vase, together with guns and other weapons of the chase; while a landscape bathed in the semi-obscurity of a misty and heavy sky, a balustrade, or a thicket, form a dark ground upon which the animals of his foreground stand out with extraordinary truthfulness. His pictures, moreover, are remarkable for the harmony of their colouring, which is always in a sober key, for the accuracy of their accessories, for finish of detail and breadth of touch. Jan Weenix

died in 1709, leaving some of his talent to his pupil, THEODORE WALKENBURG (1675—1721), who, like him, excelled in painting hares.

If Jan Weenix devoted himself exclusively to painting dead game, MELCHIOR D'HONDEKOETER directed his talent to the poultry-yard, and painted in a masterly manner swans, peacocks, chickens, and ducks, and painted them with equal truthfulness, whether dead or alive. His compositions, always very picturesque, denote a deep knowledge and constant study of the subjects he treats. GYSBERT D'HONDEKOETER (1613—1653), was born at Utrecht in 1636, was the pupil of his father, a painter almost unknown, and subsequently the pupil of Gio-Baptista Weenix, whose nephew he was by marriage. Melchior began by painting marine subjects, and afterwards devoted his brush to animals. In 1659 he established himself at The Hague, and remained there until 1663, whence he removed to Amsterdam, where, having in 1688 obtained the right of citizenship, he died in 1695. It is in the latter town especially that his works should be studied. The Museum of Amsterdam possesses eight pictures from his hand, and amongst them the "Floating Feather," which is regarded as his masterpiece. The Museum of The Hague also possesses four very remarkable pictures of his, representing animals the size of life, executed with a free, broad, and powerful touch, vigorous and warm in colouring, but sometimes rather heavy.

After mentioning only (as biographers seem to have neglected them) ABRAHAM VAN BEYEREN

(1656), who painted with real talent sea and fresh-water fish, and N. VAN GELDER (1660), who was less

FIG. 87.—*Melchior d'Hondekoeter.*
(Museum of Amsterdam.)

successful in the treatment of subjects of the same class, we will pass to the kitchen and dining-room

that is to say, to the consideration of the painters who devoted themselves to painting of copper and silver vessels, pottery and porcelain, modest saucepans, crystal cups, glass bowls, and goblets of chased silver. The first to cultivate this new style of still life was WILLEM KLAASZ HEDA. He was born at Haarlem in 1594, and died at an advanced age, as we know by the fact that in 1678 Jacques de Bray painted his portrait. He was a clever and careful painter, he must have left behind him a considerable number of works, but, nevertheless, his pictures are excessively rare. The Louvre and the Museum of Genoa are the only galleries which possess them, and they are rarely to be met with in sales. This is to be regretted, for the little we know of Heda is excellent. His pictures generally consist of a carved silver cup, a plate, and a cut lemon, three subjects which the painter rendered with marvellous truthfulness, the whole surrounded by a few accessories rising out of a brown background,

WILLEM KALF (1630—1693) painted similar subjects. His touch was more robust and his method of painting more solid, but his works lack the character and elegance of Heda's. Without in any way weakening his talent, Kalf passed sometimes from the dining-room to the kitchen, and in this second branch, more appropriate to his genius, he occupies the first rank. Kalf was the pupil of Hendrick Pot, and was born at Amsterdam, where he spent his life. Amongst his imitators were PIETER ROESTRAATEN (1627—1698) and C. PIERSON (1631—1714), who, however, were very inferior to him.

In the class of painters of still life, we have only now to speak of JACOB DE WITT, an artist of more than ordinary merit, who rendered sculptured objects of all kinds, bronzes, wood carving, and, above all, friezes or bas-reliefs in white marble in a marvellous manner. In this style J. de Witt attained such perfection, that he sometimes deceived the most practised eyes. In certain of his decorations, for instance, in the Royal Palace of Amsterdam, it is almost impossible to distinguish his copies from real bas-reliefs, which are side by side. His friezes generally represent pretty children. It was from these graceful subjects that he took the models for his ceilings, which, now, unfortunately, have disappeared, and which are only known to us by a few drawings in red chalk—works of great excellence from a decorative point of view. Jacob de Witt was born at Amsterdam in 1695, and died there in 1754.

FIG. 88.—*J. Weenix.*
(Museum of Dusseldorf.)

CHAPTER X.

THE DECLINE.

AFTER a period of marvellous splendour, and the creation of styles of painting unknown before, after the production of a series of incomparable masterpieces, the decline of the Dutch school sets in about the beginning of the eighteenth century.

As we have already seen, many small masters, while inheriting the skill, style, and methods of their predecessors, manifested a gradual decline in talent. Now night succeeds day, and darkness follows upon light. The Dutch school, which recently was so brilliant, is fast sinking into complete obscurity.

Invention, the most important factor in independent art, has almost disappeared, and if by chance we catch a gleam of it here and there, it is in some humorous picture of quite a second-rate character. In all the branches of art, in landscape, and even in historical painting, we encounter only a sort of mechanical imitation of other masters, who themselves are frequently affected, exaggerated, false, and conventional.

It is a circumstance worthy of remark that at the moment when the observation of nature ceases, the appreciation of colour diminishes, light and shade is

neglected, and the practice of art pursues two different roads. In large works, art becomes decoration, and in small works it degenerates into a study of detail and minutiæ; but in both the notion of relief, reality, and life disappears.

It will be easily understood that the more worthy of interest and study the grand period is, and the fuller it is of valuable lessons, the less attractive and interesting is the time of decline. After, therefore, our somewhat lengthy story of the heroic epoch of Dutch painting, we shall cast a cursory glance at its period of decline, and shall refer to a small number only of the painters who may be regarded as the most important.

We should attribute to GERARD DE LAIRESSE the responsibility of this disastrous movement, if it had not been that in it he expressed the sentiments of his time. He was not so much the author of this disaster as the instrument by which it was brought about. He personified the effect; the cause is to be found in the general tendency of his time to become conventional and bombastic. It was in literature that this revolution commenced, after which it found expression in the manners of the people. A widespread prejudice took possession of the Batavian mind at the same moment as the grand customs of Louis XIV. penetrated the patrician society of Amsterdam. Having vanquished the arms of the grand monarch in Germany and Flanders, the Dutch sought to rival his fame in the domain of fashion.

French taste was therefore introduced upon the banks of the Amstel, together with the Paris fashions, and, as is too often the case, the gods of the past were hastily given to the flames in order that false gods might be the better worshipped. It was at this moment that Lairesse appeared.

He was born at Liége in 1640, and was the pupil of his father, Renier de Lairesse, a painter of modest renown. Having travelled a little, and having conceived in his wanderings an admiration for Bertholet Flemael, then for Poussin and for Lebrun, GERARD DE LAIRESSE established himself whilst still young in Holland. His appearance was uncouth, but he had a natural persuasive eloquence, and he acquired an erudition relatively rare for his profession and his epoch. Lairesse, not content with astonishing his fellow-artists by his extraordinary ability, and by the extreme rapidity of his execution, also took up the task of converting them to his ideas and doctrines, and in this he partly succeeded. Several of the works he wrote were very successful, and one of them "The Great Book of Painting" (*'t groot Schilderboek*), published in Amsterdam, and translated into three or four languages, was for fifty years the handbook which was given to young artists for their guidance and instruction. But what must have still more influenced the minds of his contemporaries was the favour with which people in high places regarded his works. This favour is explained by the nature of the subjects which he treated, historical and Biblical subjects which were then qualified

as *noble*. Following the example of Lebrun, he constantly mixed up mythology with history. His costumes, borrowed from the Romans and Greeks of Paris, his architecture, recalling the porticos so dear to the painters of the Renaissance, and certain of his figures inspired by the antique profiles were regarded as

FIG. 89.—ACHILLES RECOGNISED BY ULYSSES.—*Gerard de Lairesse.*
(Museum of The Hague.)

skilful restorations. We must admire in him boldness, execution, tasteful arrangement, graceful draperies, and skilful painting. His works, however, lack the fire of life, the magic spark which animates the compositions of the grand epoch. His colouring, moreover, is cold and even dull, and becomes heavy and opaque when he attempts to produce striking effects.

The renown of Gerard de Lairesse extended beyond his own country, as is amply proved by his four pictures in the Louvre—"The Institution of the Eucharist," "The Landing of Cleopatra in the Port of Tarsus," "Children Dancing," and "Hercules between Vice and Virtue." The Museum of Amsterdam is still richer in his works, possessing six, while the Museum of The Hague has but one.* At fifty years of age Gerard de Lairesse became blind, but this misfortune did not damp his love for art or his desire for propaganda. The instruction which he could no longer give by his brush he propagated in a series of lectures given once a week to his fellow-artists and to the pupils of the Academy. He died in 1711, leaving two sons, Abraham and Jan, also painters, who endeavoured to follow in the footsteps of their father.

The painter after Gerard de Lairesse who by his astounding success did most to lead the art of painting into a perverse path was ADRIAEN VAN DER WERFF. Van der Werff was born at Kralinger-Ambacht, near Rotterdam, in 1659, and received lessons in drawing from Cornelis Picollet, and then entered the studio of Eglon van der Neer, where he made rapid progress. At first he seemed inclined to follow the bent of his master, but the example and teaching of Gerard de Lairesse caused him suddenly to change his mind. He deserted the study of nature for the pursuit of the ideal, and in doing so he fell into cold

* In the Dulwich Gallery are two small pictures, Nos. 32 and 42.

sentimentality and tasteless affectation. His groups become pretentious, his heads monotonous, his bodies

FIG. 90.—THE PORTRAIT OF THE PAINTER.—*Le Chevalier van der Werff.* (Museum of Amsterdam.)

have no life, and his flesh-colouring assumes the polish and the tint of ivory. These defects, however,

did not prevent his misleading a certain number of people who believed themselves to be connoisseurs.

The Duke of Wolfenbüttel and other high personages of his time contended for the possession of his pictures at enormous prices, and praised the merits of their favourite artist to the skies. No one more assisted him in his career, and in the making of his reputation, than the Elector Palatine John William, who, not satisfied with giving him very considerable commissions, also conferred upon him the title of Chevalier, and ennobled his family.

The compositions which he painted for his patron are now to be found at Munich, whither we must go if we wish to study his works, which, though of doubtful talent, aroused the enthusiasm of his admirers.*

Other museums are also pretty well provided with his works. There are seven in the Louvre, six in the Museum of Amsterdam, and two in that of The Hague. In a great number of these pictures, "Le Chevalier" was assisted by his brother, PIETER VAN DER WERFF (1665—1718), who from being his pupil came to be his fellow-worker.

Pieter himself painted mythological scenes in the style of his elder brother, which are remarkable as being still colder and heavier in design, less vigorous, and more laboured in touch, and terribly feeble and poor in sentiment.

Amongst the pupils of Adraien van der Werff we must mention HENDRICK VAN LIMBORCH (1680—

* One of his most celebrated pictures is in the Dulwich Gallery, No. 191, "The Judgment of Paris."

1758), JAN PHILIPS VAN SCHLICHTEN (1681—1745), and, amongst his imitators, PHILIPPE VAN DYCK (1680—1752), surnamed *Little Van Dyck*. In the Louvre are to be seen two pictures by Hendrick van Limborch, the "Repose of the Holy Family" and the "Pleasures of the Golden Age," which show with what fidelity he followed in the footsteps of his master. In the Museum of Munich there are two compositions by Van Schlichten, a "St. Andrew" and a "Peasant playing a Violin," which show that this pupil also was faithful to his master. As regards Philippe van Dyck, although he was the pupil of Arnold van Boonen, his historical pictures prove that he was one of the most disagreeable imitators of Van der Werff, all of whose defects he exhibited, without possessing any of his good qualities.

His Biblical compositions are particularly tedious, as may be seen in his "Presentation of Agar to Abraham," or in the "Dismissal of Agar," which are in the Louvre. In his other styles he is less displeasing.

We have just stated that Philippe van Dyck was the pupil of ARNOLD VAN BOONEN (1669—1729). The latter, although he frequented the studio of G. Schalken, also belongs to the period of the decline of Dutch art. It is true that he imitated the effects of light, which his master liked so much, but his colouring is feeble, heavy, and opaque, and his touch lacks breadth. He was, however, much esteemed in Germany, and it is in that country that his most important pictures are to be found at the present day.

Arnold van Boonen was the master of Philippe van Dyck, and LOUIS DE MONS was his pupil. The last-named was born at Breda in 1698, and at first studied with Van Kessel and Bizet, thence he went to Van Dyck at The Hague, whom he afterwards accompanied to Cassel. He subsequently returned to Holland, and established himself at Leyden, where he died in 1771. His works, delicate and minute, resemble in execution those of his master. Sometimes he treads upon the heels of Gerard Dow, from whom he seems to have sought inspiration.

Amongst the painters of the period of the decline we must not omit to mention WILLEM VAN MIERIS and FRANS VAN MIERIS (the younger), NICOLAAS VERKOLJE, ROBERT GREFFIER, CONSTANTIN NETSCHER, ISAAC MOUCHERON, JAN VAN NICKELLE, and KAREL DE MOOR, but we have already referred to these painters when treating of their predecessors or their masters.

In concluding our observations, it is not too late to rapidly enumerate the few artists of the last century who have shed some little lustre over the expiring Dutch school—Langendyck, Quinkhardt, Liotard, and Cornelis Troost.

TROOST, the son of a wine merchant, was born in 1697, and learned painting from Arnold van Boonen, whom we have just mentioned. He married in 1720 at Zwolle, after which he established himself at Amsterdam, where he commenced to paint. The rapid and lasting reputation which he acquired was due less to his paintings than to his drawings. At

this time Rosalba Carriera was in all her glory, and La Tour was beginning to be known. Troost endeavoured to walk in their footsteps, and he succeeded in gaining for himself a name, not by portrait painting, but by the humorous manner in which he depicted *Dutch comedy*, and by his fine satire on the somewhat licentious manner of the people of Amsterdam of his day. His pictures are mostly small compositions, characterised by boldness and animation, indicating great power of observation, drawn by a steady hand, and relieved by water-colour and pastel. These pictures gained for our painter the surname of the Dutch Hogarth, which he undoubtedly deserves. The Museum of The Hague is particularly rich in pictures of this style, and Troost must be studied there to be understood.

JEAN ETIENNE LIOTARD (1702—1788) is also ranked amongst Dutch painters, although born at Geneva, and although, before he definitively established himself at The Hague, he travelled in France, where he studied with Lemoyne, and in Italy, Turkey, Germany, and England. Like Troost, he painted in pastel, but with less success, less talent, and less intelligence. The Museum of Amsterdam is particularly rich in his works.

JAN MAURITSZ QUINKHARDT (1688—1772) early established himself at Amsterdam. He received his first instruction from his father, a worthy man, but an artist of moderate talent. He then went to Van Boonen, and subsequently frequented the studio of LUBINIETSKI (1659—1739), a painter of German

extraction, and a pupil of Gerard de Lairesse, who had established himself in Holland. Quinkhardt painted portraits with some success. He enjoyed during his lifetime considerable reputation, which, however, has not been confirmed by posterity, and he painted until he was eighty years of age. His son Julius, whom he intended for a painter, preferred a commercial calling, and did well in it.

Lastly, DIRK LANGENDYCK (1748—1805), with whom we shall close this history of Dutch painting, was not only a painter of some worth, but also one of the most skilful and charming draughtsmen to be found. He was the pupil of a carriage painter named D. Bisschop, and he showed preference for painting military scenes. He was in some sort the recognised illustrator of those stirring episodes which marked the birth of the Batavian Republic and the occupation of the Low Countries by the French army. His small compositions, enlivened by a number of almost microscopical figures, are not only interesting as charming drawings, but are most truthful representations.

With Langendyck we reach the end of the eighteenth century and the conclusion of our task. We do not say that the Dutch school has ceased to exist, but its present productions are so varied that it is impossible to pronounce a final judgment upon them.

Nevertheless, if Dutch art still lives and still asserts itself by numerous works, many of them full of talent, it has certainly not recovered its ancient lustre, nor are its productions comparable to those

which shed such splendour over its dazzling "Golden Age."

The cause of this inferiority can, however, be explained.

We have seen that during the grand epoch Dutch art proceeded from two principal sources, a marvellous learning, verging almost on pedantry, on the one hand, which had been brought from Italy, and on the other a deep sense of *naturalism*, that is to say, of observation and study, a sort of indigenous quality peculiar to the temper and one of the characteristics of the Dutch race.

By disdaining this quality, which may be called a national one, in order to apply themselves to the pure imitation of their ancestors; by neglecting the constant observation of nature in favour of classic rules, and of the depraved taste of their contemporaries, the artists of the eighteenth century brought about a rapid decline.

Their descendants of the present day are, perhaps, going to the other extreme.

Holland, regenerated by the great events which marked the opening of this century, has resumed the traditions of her past.

Her artists have returned to the love of nature so dear to their race, which furnished to their ancestors such admirable subjects, and henceforth it is in nature that they must seek their inspiration. But it may be that in this happy return to so fruitful a study they have neglected too much the extensive knowledge which their ancestors possessed to such a high degree,

so that from lack of technical education, and insufficient instruction, there results a want of balance disastrous in its effect on artistic productions. They admit this defect themselves, and we may hope that the coming generation will remedy the want of intellectual force and exactness of technical skill; and these two principal qualities being attained, in addition to accurate knowledge and incessant observation of nature, a regeneration may be brought about, and the way prepared for a new "Golden Age" of Dutch art.

INDEX

TO THE NAMES OF ARTISTS.

	PAGE
Aartzen (Pieter)	39
Aeken (Jerome van)	38
Aelst (Evert van)	268
Aelst (Willem van)	268
Asselyn (Jan)	127
Avercamp (Hendrick van)	120
Backer (Jacob)	96
Backhuisen (Ludolf)	254
Bamboche, see Pieter van Laer	136
Beerestraaten (Johannes)	239
Bega (Cornelis)	148
Begeyn (Abraham)	232
Berchem (Nicholaas)	229
Berckheyden (Gerrit)	240
Berckheyden (Job)	240
Bergen (Dirk van)	219
Beyeren (Abraham van)	270
Blockland (called Pieter Montfoort)	58
Bloemaert (Abraham)	58
Bol (Ferdinand)	91
Boonen (Arnold van)	281
Bos (Jérome, see Van Aeken)	38
Both (Andries)	223
Both (Jan)	223
Bouts (Dirck or Thierry)	25
Brackenburgh (Richard)	150
Brauwer (Adriaen)	137
Breemberg (Bartholomeus)	237
Brekelenkam (Quiryng)	180
Camphuysen (Govert)	215
Capelle (Jan van)	258
Ceulen (Cornelis Janson van)	114
Codde (Pieter)	128
Coelebier	194
Coopse (Pieter)	257
Coorte (A. S.)	263
Cornelisz (Jacob)	40
Crabeth (the brothers Dirck and Wouter)	59
Cuyp (Aalbert)	220
Cuyp (Jacob Gerritsz)	113
De Bray (Jacob)	116
De Bray (Jan)	116
De Bray (Salomon)	116
Deelen (Dirk van)	244
Dekker (Cornelis)	209
Delff (Jacob)	69
Diest (van)	122
Does (Jacques van der the elder)	236
Does (Jacques van der the younger)	236
Does (Simon van der)	236
Dolendo (Bartholomeus)	173
Dow (Gerard)	173
Droochsloot (Joost Cornelisz)	158
Drost	91
Dubbels (Hendrick)	256
Dubbels (Jan)	256
Dullaert (Herman)	91
Dusart (Cornelis)	149
Dyck (Philippe van)	281
Eeckhout (G. van den)	91
Enghelbrechtsz (Cornelis)	31
Everdingen (Allard van)	201
Everdingen (Cesar van)	201
Everdingen (Jan)	201

	PAGE
Eyck (the brothers Hubert and Jan van)	19
Fabritius (Carel)	96
Faes (Pieter van der)	115
Flinck (Govert)	91
Furnerius	91
Gaal (Barend)	135
Geertjen (van Sint Jan)	24
Gelder (Aart de)	91
Gelder (N. van)	271
Gerritsz (Willem)	192
Glauber (Jan)	232
Goltsius (Hendrick)	51
Goltsius (Hubert)	50
Goyen (Jan van)	191
Grebber (Pieter de)	115
Griffier (Jan)	227
Griffier (Robert)	227
Haagen (Jan van der)	209
Haarlem (Cornelis van)	55
Haarlem (Dirck or Thierry van)	25
Haarlem (Jacques de)	37
Hackaert (Jan)	227
Hals (Dirck)	121
Hals (Frans)	107
Hals (Frans the younger)	112
Heem (Cornelis de)	261
Heem (David the elder)	259
Heem (David the younger)	260
Heem (David Davidsz de)	260
Heem (Jan Davidsz de)	260
Heem (Jan II.)	260
Heemskerk (Egbert van)	158
Heemskerck (Maarten van Veen, called van)	46
Heerschop (Hendrick)	91
Heda (Willem Klaasz)	272
Helst (Bartholomeus van der)	103
Heusch (Jacob de)	225
Heusch (Willem de)	225
Heyden (Jan van der)	240
Hobbema (Meindert)	205
Hoeckgeest (Gerard van)	247
Hoeckgeest (Joachim)	113
Hondekoeter (Melchior d')	270
Hondius (Abraham)	216
Honthorst (Gerard)	59
Hooch (Pieter de)	192
Hoogstraaten (Samuel)	91
Huysum (Jacobus van)	266
Huysum (Jan van)	264
Huysum (Justus van)	264
Jacobsz (Dirck)	40
Jacobsz (Lambert)	94
Janson van Ceulen (Cornelis)	114
Jardin (Karel du)	232
Jean de Bruges	21
Jorisz (David)	39
Kalf (Willem)	272
Keyzer (Thomas de)	70
Kessel (Jan van)	210
Ketel (Cornelis)	58
Klok (Hendrick)	192
Klomp (Aalbert)	216
Kneller (Godfried)	91
Knuffer (Niolaas)	152
Koedijk (N.)	189
Kok (Luc)	32
Koning (Philips de)	91
Koning (Solomon de)	115
Kouwenhoven (Pieter)	173
Kunst (Cornelis)	32
Kunst (Pieter Cornelis)	32
Laer (Pieter van)	136
Lairesse (Abraham de)	278
Lairesse (Gerard de)	275
Lairesse (Jan de)	278
Lange Pier, see Aartzen	39
Langendyck (Dirk)	284
Lastman (Pieter)	58
Lely (Le Chevalier)	116
Leupenius	91
Leuw (Pieter van der)	220
Leyden (Enghelbert de)	31
Leyden (Lucas van)	33
Lievensz (Jan)	115
Limborch (Hendrick van)	280
Lingelbach (Jan)	234
Liotard (Jean Etienne)	283

	PAGE
Looten (Jan)	210
Lucas (Jan)	48
Maas (Nicolaas)	91
Madderstag (Michiel)	257
Mandyn (Jan)	39
Marcellis, see Marssœus	263
Marssœus (the brothers Otto and Evert)	263
Mayr (Johann Ulrich)	91
Meer (Jan van der the younger)	226
Meer of Delft (Johannes van)	185
Metzu (Gabriel)	165
Meyering (Aalbert)	232
Micker (Jan)	91
Mierevelt (Michiel van)	68
Mieris (Frans the elder)	170
Mieris (Frans the younger)	172
Mieris (Willem van)	172
Mignon (Abraham)	262
Molenaer (Barthelemy)	159
Molenaer (Claes)	159
Molenaer (Jan Miense)	159
Mons (Louis de)	282
Molyn (Pieter the elder)	196
Molyn (Pieter the son)	197
Monfoort (Pieter, called Blokland)	58
Moor (Antonie de)	49
Mooreelse (Paulus)	70
Mostaert (Jean)	37
Moucheron (Frederic de)	237
Musscher (Michiel van)	150
Mytens (Daniel)	115
Nason (Pieter)	107
Neer (Aart van der)	200
Neer (Eglon van der)	179
Netscher (Constantin)	170
Netscher (Gaspard)	168
Netscher (Theodore)	170
Nikkelen (Isaac van)	247
Nikkelen (Jan van)	248
Nooms (Renier)	257
Oosterwyck (Maria van)	262
Os (Jan van)	267
Ostade (Adriaen van)	140
Ostade (Isaac van)	147
Ouwater (Aalbert van)	23
Ovens (Juriaen)	103
Palamedesz (Palamedes)	125
Pandiss (Christoph)	91
Pape (A. de)	179
Parcellis (Jan)	258
Parcellis (Jules)	258
Picollet (Cornelis)	278
Pierson (C.)	272
Pietersz (Aart)	39
Poel (Egbert van den)	156
Poelenburg (Cornelis)	116
Pot (Hendrick)	272
Poorter (Willem de)	91
Potter (Paul)	210
Potter (Pieter)	210
Pynacker (Adriaen)	216
Quinkhardt (Jan Mauritsz)	283
Rauwaertsz (Jacob)	48
Ravesteyn (Jan van)	70
Rembrandt (Van Ryn)	72
Renesse (Constantinus van)	91
Rietschoof (Jan Claesz)	257
Ring (Pieter de)	262
Roepel (Coenraad)	267
Roestraaten (Pieter)	272
Rokes (Hendrick Maartens)	156
Romeyn (Willem)	216
Rontbouts	210
Roodtseus (Jan)	113
Ruysch (Rachel)	267
Ruysdael (Jacob van)	202
Ruysdael (Salomon van)	196
Ryn (Rembrandt van)	72
Ryn (Titus van)	90
Sachtleven (Cornelis)	157
Saenredam (Pieter)	244
Saftleven (Herman)	226
Schalken (Godfried)	177
Schilderpoort	192
Schlichten (Jan Philips)	281
Schoorl (Jan)	43
Sint Jan, see Geertjen van Sint Jan	24

	PAGE
Slingeland (Pieter van)	178
Soolmaker (J. F.)	231
Sorgh, see Rokes	156
Sprong (Gerard)	112
Staveren (Johannes)	179
Steen (Jan)	150
Steenwick (Hendrick van)	53
Stokade (Nicolaas de Helt)	116
Stoop (Dirck)	127
Stork (Abraham)	257
Spilberg (Johannes)	107
Stuerbout, see Bouts	25
Swanenburgh (Jacob van)	89
Swart (Jan)	40
Tempesta, see Pieter Molyn	196
Tempel (Abraham van den)	107
Terburg (Gerard)	160
Tol (Dominique van)	178
Toorenburg (Gerrit)	258
Troost (Cornelis)	282
Uchterveld (Jacob)	189
Ulenburg (Gerard)	91
Ulft (Jacob van der)	243
Vecq (Jacob la)	91
Veen (Maarten van), see Maarten van Heemskerck	46
Velde (Adriaen van der)	216
Velde (Esaias van der)	121
Velde (Jan van der)	250
Velde (Willem van der the elder)	251
Velde (Willem van der the younger)	251
Venne (Adriaen van der)	122
Verbeck (Pieter C.)	135
Verboom (Abraham)	210
Verelst (Pieter)	103
Verkolje (Johannes)	179
Verkolje (Nicolaas)	180
Vermeer (Johannes)	184
Verschuring (Henri)	225
Verschuur (Lieve)	258
Verspronck (Cornelis)	113
Victoor (Johannes)	96
Vlieger (Simon de)	194
Vliet (Hendrick van)	247
Vois (Ary de)	172
Vries (Jan de)	210
Vries (Jan Vredeman de)	53
Vroom (Hendrick)	54
Walkenburg (Theodore)	270
Walscapelle (Jacobus)	262
Waterloo (Anthoni)	228
Weenix (Jan Baptista)	228
Weenix (Jan)	269
Werff (Adriaen van der)	278
Werff (Pieter van der)	280
Wet (Jan de)	91
Wette (Frans de)	103
Willemans (Michiel)	91
Willems (Cornelis)	48
Withoos (Alida)	264
Withoos (Frans)	264
Withoos (Jan)	264
Withoos (Matheus)	264
Withoos (Pieter)	264
Witte (Emmanuel de)	245
Wouwerman (Jan)	135
Wouwerman (Philips)	129
Wouwerman (Pieter)	134
Wulfhagen (Frans)	91
Wyck (Thomas)	236
Wynantsz (Jan)	198
Zeeman, see Nooms	257
Zorg, see Rokes	156

PRINTED BY CASSELL & COMPANY, LIMITED, LA BELLE SAUVAGE, LONDON, E.C.